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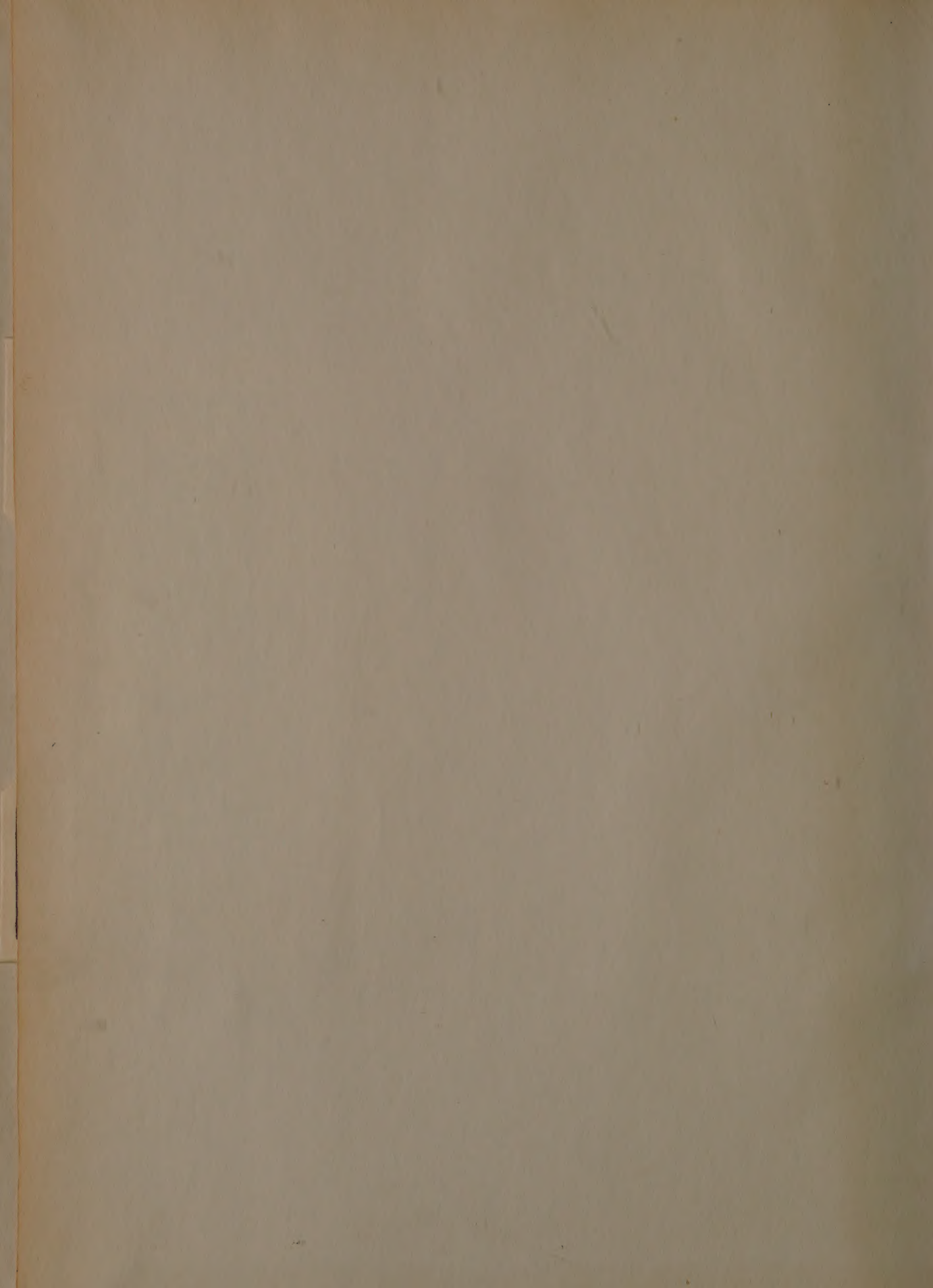
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*The Ideal
Home Music Library*

Compiled and Edited by Albert E. Wier

Volume VIII

Songs from the Operas

...

Vocal

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THE IDEAL HOME MUSIC LIBRARY

VOLUME VIII—SONGS FROM THE OPERAS

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Book 11 1941

Heav'nly Aïda

(Celeste Aïda)

"Aïda"

G. Verdi

Moderato

ff *pp*

Andantino espressivo

p

Heav'n - ly A - i - da beau - ty re-splen - dent Ra - di - ant

cresc. *p*

flow - er bloom - ing and bright; Queen - ly thou reign - est

cresc. *p* *espressivo*

o'er me tran - scend - ent, Bath - ing my spir - it in beau - ty's light.

Would thou thy bright skies once more be - hold - ing, Breath-ing the

soft airs of thy na - tive land, Round thy fair brow a di - a - dem

fold - ing, Thine were a throne _____ next the sun to stand. Ah! _____

Heav'n - - ly A - i - - da, Beau - - ty re-splend - ent,

cresc.

Ra - - di - ant flow - - - ers, bloom - - - ing and

bright; Queen - - ly thou reign - - est o'er me tran -

scend - ent, Bath - ing my spi - rit in beau - ty's light, my spi - rit in beauty's

light, my spi - rit in beau - ty's light.

Now in Joy or Sorrow

7

"Bartered Bride"

Fr. Smetana

Moderato

dolce

Now in joy or sor -

pp sempre dolciss.

row, Bright or dark the mor-row, We will dare love's ev' - ry test;

dim.

E'er thro' life un-sep - a - rat - - ed,

Wing our way like swal - lows ma - - - ted,

Hope and Faith us speed - ing, To a nest us lead - ing, To a nest us

poco cre - - - scen - - - do

lead - ing Where in love _____ we'll rest! There to ten - der joy - ance

dim. p

plight - - - ed, Love will hold our hearts u - nit - - -

ed, Hope and Faith shall speed us, To a nest shall lead us,

p poco cre - - - scen - - - do

To a nest shall lead us Where in love we'll rest!

dim.

Nev - er to be part - - ed, Nev - - -

er, In our love u - nit - ed, ev - - -

p *piu p* *pp*

er, ev - - - er!

dim. e rit.

Cooper's Song

"Boccaccio"

F. Von Suppé

Allegro

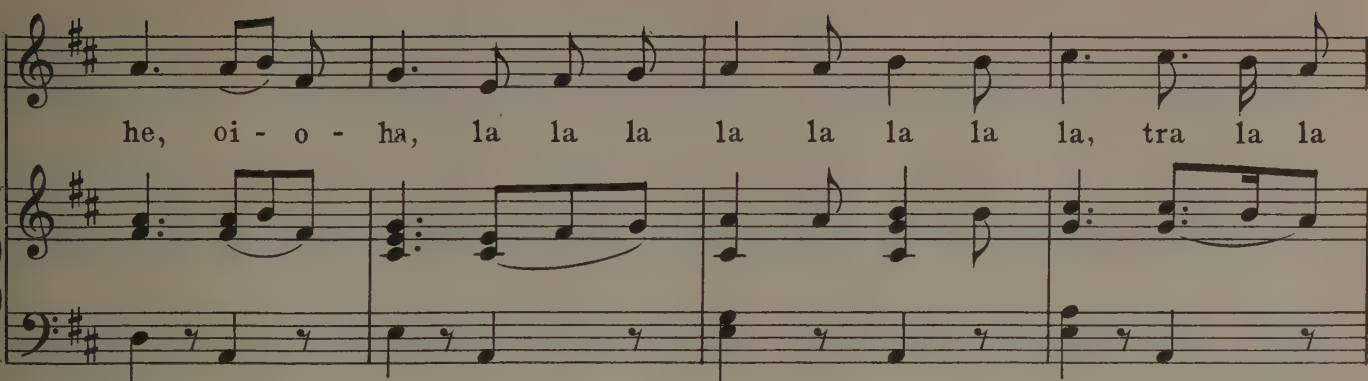
mf

Each day my wife is scold-ing me, 'tis
Her nerves are so un-stead-y, that she

her de-light; To stop her voice from ring-ing, I
can-not bear, To hear my ham-mer ring-ing, Nor

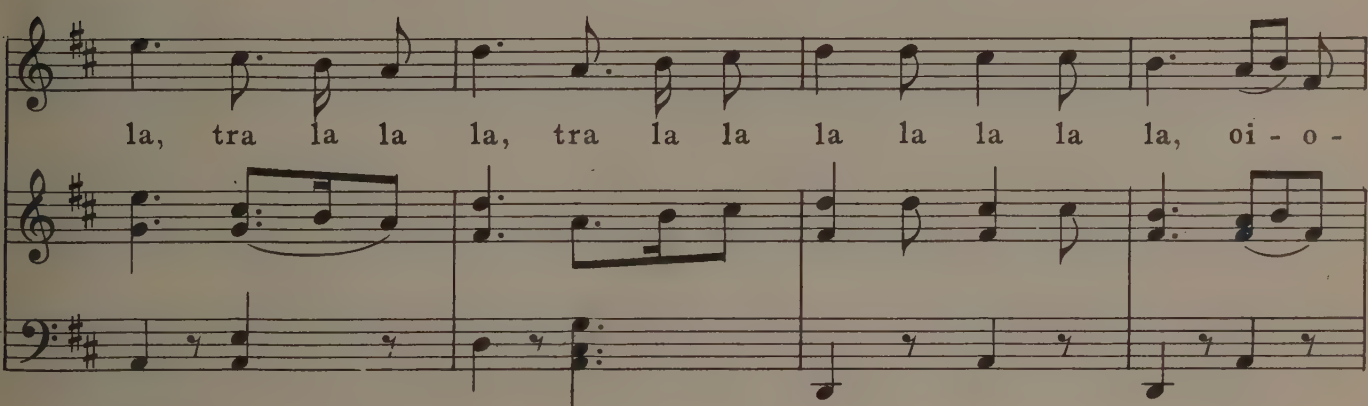
have to try my sing-ing, And oft my "tra la la la" brings
yet my jov-ial sing-ing, My mer ry "tra la la la" means

her to terms, Hur-rah! Tra la la la la la la la oi-o-
vic-to-ry, Hur-rah! Tra la la la la la la la oi-o-



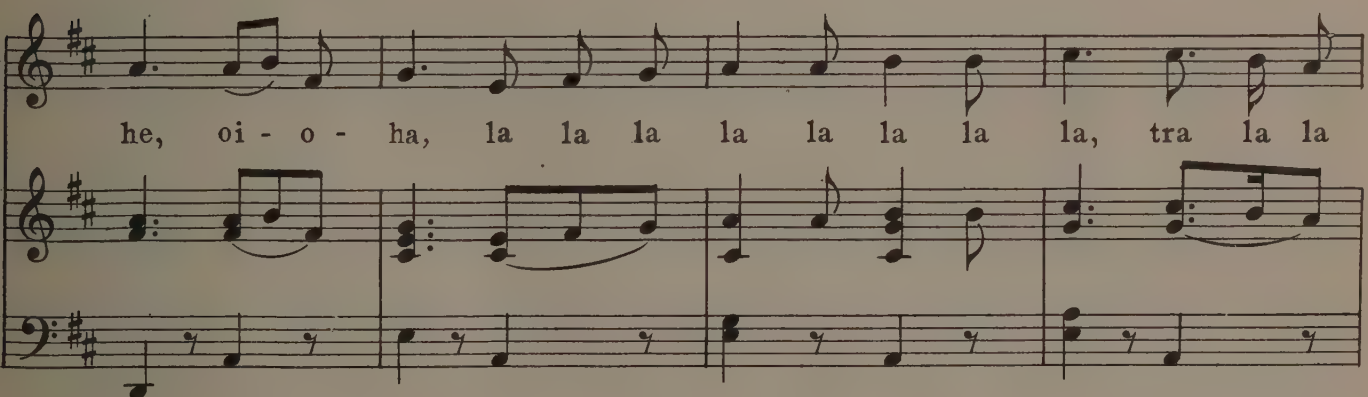
he, oi - o - ha, la la la la la la la la, tra la la

This system contains the first line of the musical score. It features a vocal melody in the upper staff with lyrics, a piano accompaniment in the middle staff with chords and eighth notes, and a bass line in the lower staff with eighth notes. The key signature has two sharps (F# and C#).



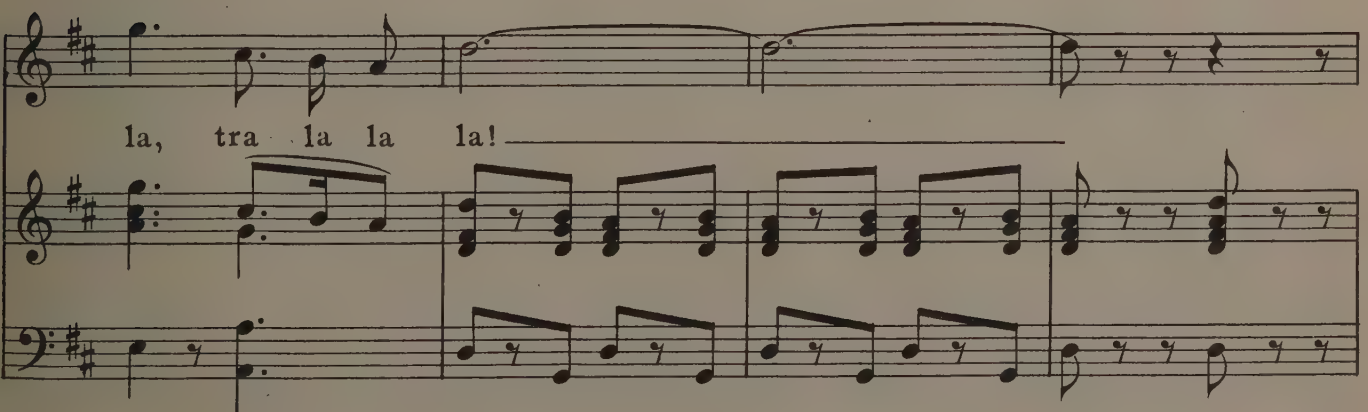
la, tra la la la, tra la la la la la la la, oi - o -

This system contains the second line of the musical score. It continues the vocal melody and piano accompaniment from the first system. The piano part includes some beamed eighth notes in the middle staff.



he, oi - o - ha, la la la la la la la la, tra la la

This system contains the third line of the musical score. It continues the vocal melody and piano accompaniment. The piano part features a mix of chords and moving lines in the middle staff.



la, tra la la la!

This system contains the fourth line of the musical score. The vocal melody concludes with a long note followed by a rest. The piano accompaniment continues with a rhythmic pattern of eighth notes and chords in the middle staff.

But if she still doth tease, — I can stop her with ease, — So
If ques-tions she doth ask, — I beat up - on my cask, — And

don - ning this ap - pa - rel, I beat up - on my bar - rel! 'Tis
thus I drown her clam - or, By pound - ing with my ham - mer! And

thus I pound, and pound and pound, Till she can - not be found!
thus I stop her tongue, her tongue, When I my song have sung!

Chorus

Bum - ti ra - pa - ta, bum - ti ra - pa - ta, bum - ti bum - ti,

bum - ti ra - pa - ta, bum - ti ra - pa - ta, bum - ti ra - pa - ta,

bum - ti, bum - ti, bum - ti bum! There-fore the coop-er, of

all men, he the hap - pi - est man can be! There-fore the coop-er, of

all men, he the hap - pi - est man can be!

The Heart Bowed Down

"Bohemian Girl"

M. W. Balfour

Larghetto

mf

p

The heart, bow'd down by weight of woe, To Still
The mind will in its worst de-spair,

weak - est hopes will cling, To thought and im - pulse,
pon - der o'er the past, On mo - ments of de -

while they flow, That can no com - fort bring, that can, That
light, that were Too beau - ti - ful to last, that were Too

rall. *a tempo*

can no— com— —fort bring— With those ex — cit — ing
beau-ti-ful, too beau-ti-ful to last. To long de — part — ed

rall. *a tempo*

scenes will blend, O'er pleas — ure's path — way thrown; But
years ex-tend Its vis — ions with — them flown, For

mem' — ry is the on — ly friend, That grief can call — its

own, That grief can call its own, That grief can call its own.

dim.

dim.

I Dreamt that I Dwelt in Marble Halls

"Bohemian Girl"

M. W. Balf

Andantino

p

p

dolce

I dreamt that I dwelt in mar - ble halls, With
 I dreamt that suit - ors sought my hand, That

vas - sals and serfs at my side, And of all who as -
 knights up - on bend - ed knees And with vows no

sem - bled with - in those walls, That I was the hope and the pride.
 maid - en heart could with - stand, They pledged their faith to me.

I had rich - es too great to count, Could boast of a high an -
And I dreamt that one of that no - ble host Came forth my

ces - tral name But I al - so dreamt, which pleased me
hand to claim But I al - so dreamt, which charmed me

most, That you loved me still the same, That you loved me, you loved me

still the same, That you loved me, you loved me still the same.

Then You'll Remember Me

"Bohemian Girl"

M. W. Balfe

Andante cantabile

*p dolce**cresc.*

When oth - er lips and
 When cold - ness or de -

*rall.**a tempo**p*

oth - er hearts
 ceit shall slight

Their tales of love shall tell,
 The beau - ty now they prize,

In
 And

lan - guage whose ex - cess im - parts The pow'r they feel so
deem it but a fad - ed light Which beams with-in your

well; There may per - haps in such a scene, Some
eyes; When hol - low hearts shall wear a mask, 'Twill

cresc. rec - ol - lec - tion be, *p* Of days that have as hap - py been, And
break your own to see, In such a mo - ment I but ask, That

you'll re - mem - ber me, And you'll re - member, you'll re - mem - ber me.
you'll re - mem - ber me, That you'll re - member, you'll re - mem - ber me.

Entrance Song

"Beggar Student"

C. Millocker

Tempo di Valse

Ha! here's a health, Ha!

The first system of musical notation is for the beginning of the song. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo di Valse'. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter note F#4. The piano accompaniment consists of a right hand with eighth notes and a left hand with chords. The lyrics 'Ha! here's a health, Ha!' are written below the vocal line.

Ha! here's a health, Ha! Ha! to the la - - dies sub -

The second system continues the musical notation. The vocal line has a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter note F#4. The piano accompaniment continues with eighth notes and chords. The lyrics 'Ha! here's a health, Ha! Ha! to the la - - dies sub -' are written below the vocal line.

lime! Drink a bump - er deep to the la - dies

The third system continues the musical notation. The vocal line has a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter note F#4. The piano accompaniment continues with eighth notes and chords. The lyrics 'lime! Drink a bump - er deep to the la - dies' are written below the vocal line.

sweet, Each day sweet - er than be - fore!

The fourth system continues the musical notation. The vocal line has a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, and a quarter note F#4. The piano accompaniment continues with eighth notes and chords. The lyrics 'sweet, Each day sweet - er than be - fore!' are written below the vocal line.

mf

Fair - er far than the full - blown ros - es, Dain - ty

nos - es, win - some pos - es, Who with their gra - ces

cresc. *dim.*

can com - pare, Who with them can com - pare? I

love them, yes all of them, May luck smile on them, one and

cresc.

all the la - dies dear! Ha!

f

— Here's a health, — here's a health — to the

la - dies sub - lime! — Drink a glass, — Drink it

cresc.

deep — to the la - - dies so sweet! —

Habanera

23

"Carmen"

G. Bizet

Allegretto quasi Andantino

p

3

Ah! love, thou art a wil - ful
The bird, so fast held in thy

pp

bird, and none may hope thy wings to tame, If it please thee to be a
hand, and which thou deem'd'est so se - cure, Mounts in a mo - ment to the

re - bel; Say, who can try to thee re - claim. Threats and pray'rs a - like un -
skies; Nor till he choose can you him lure. He comes, he

heed - ing, ar - dent hom - age thou't re - fuse, Whilst
goes, and at ev' - ry - thing laughs he, Would you

he who doth cold - ly slight thee, Thou for thy mas - ter_ oft thou'lt
seize him, ah! he gets free_ He'd be the mas - ter, _ thee the

choose. _ slave. _ Ah, love! _ Ah, love! _

Ah, love! _ Ah, love! For love he

is the lord of all, and ne'er law's i - cy fetters will he wear, If thou me

lov - est not, I love thee, and if I love thee, now be - ware! _____

If thou me lov - est not, If thou me lov-est not, be - ware! _____

If thou me lov'st not, I love thee, If I thee love, be - ware! _____

thee, If I love thee be - ware! _____

Toreador Song

"Carmen"

G. Bizet

Allegro moderato

§

f

With— you to drink will
At— last each one is

*mf**mf*

be a pleas - ure With— sol - diers Tor - ea-dors go side by side;—
hushed to si - lence, What has hap - pen'd?— Ah!— what is this?—

For both de-light in fights, Crow-ded the cir-cus On a fes-tive day, from
Forth now the bull comes Blind in his fu - ry! Leap - ing— thro' from

*f**pp*

f *mf*

floor to roof! For wild with joy the people speak of you Each one of
his re-treat! Al-read-y pierc-ed thro' a horse has fall-en, Dragging

f *p*

ff

them of you is speak-ing Clam-or-ing all
down a stal-wart pic-a-dor! Bra-vo! the mob shrieks.

ff

sempre f

Wild quest-ions ask-ing All are shouting till the com-bat is o'er,
Bra-vo! the mob shrieks He goes, he comes, he rush-es on!

pp *f* *rit.*

mf

See the crowds, of you they're speak - ing _____ Of you they're speak - ing _____ and questions
He _____ tries _____ to tear the ban-drol down, _____ He goes, he comes, with _____ a sav-age

p

f

ask - ing _____ 'Tis a fes - ti-val rare of its kind, _____
roar! _____ Now with blood _____ there's a ring is full _____

f

fp

cresc.

Come now then, _____ be on your guard At-tend! at - tend! at-tend! at -
Ter - ror throbs _____ in ev' - ry heart

fp

cresc.

dim.

tend! _____ Ah! _____

p

Tor-e - a-dor e'er watch-ful _____ be _____

dim.

p

Tor - e - a - dor, — Tor - e - a - dor, — Do not forget the bright-est of eyes —

Fond-ly thee a - wait! — and love is the prize, yes love's the prize! —

Waits thee Oh, Tor - ea' - dor! — dor! Yes — love's the —

prize that waits Tor - ea - dor! — That waits Tor - ea - dor! —

Brindisi

(Drinking Song)

P. Mascagni

Moderato*p*

Hail! the rud - dy beak - er's glow - ing

*ff**pp**sempre stacc.**cresc.*

In the cup wine's gay - ly froth - ing Mer - ry tho'ts up - on you

*cresc.**poco rit.*

bring - ing like a dream of joy - - - ous love!

*poco rit.**p a tempo*

Hail! the rud - dy beak - er's glow - ing, In the cup wine's gay - ly froth - ing

p a tempo

Mer-ry tho'ts up-on you bring-ing, like a dream of won-

- drous love! Hail, oh wine so bright-ly spark - ling!

In thy depths— joy is gleam - ing! Let thy

cheer at - tend us, all life's hap - pi - ness lend us

ff rit.

Oh hail! oh wine so bright - ly

ff rit.

rit.

spark - ling, In thy depths joy is gleam - ing,

rit.

animato

Let thy cheer at - tend us, all life's hap - pi - ness, lend us,

animato

rit. *ff*

Hail! oh wine!

rit. *ff*

Siciliana

33

"Cavalleria Rusticana"

P. Mascagni

Andante

The first system of the musical score is in 6/8 time. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment (bass clef) starts with a half note G3, followed by a half note F3, and then a half note E3. The lyrics are: "O Lo - la, with thy".

The second system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment has a half note G3, a half note F3, and a half note E3. The lyrics are: "cheeks ros-ier than cher - ries! Crown'd is thy soul with".

The third system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment has a half note G3, a half note F3, and a half note E3. The lyrics are: "love ev - er more glow - - ing!".

The fourth system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment has a half note G3, a half note F3, and a half note E3. The lyrics are: "Fain would I kiss thy lips, ah! so be - guil - ing!".

rit. *a tempo*

Favored by heav-en would I be, such bliss know - - - ing.

rit. *a tempo*

f con passione *a tempo*

But tho' thy thresh - old crim - son blood is stain - ing

f con passione *a tempo*

mf poco rit.

E-ven'twere mine thy love would be still the gain - - ing

mf poco rit.

stentando

And tho' I lost my life thy love to be gain - ing, Thy love to me would

stentando

still be all sus - tain - - - ing! And tho' I lost my

f

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life thy love to be gain - ing, Thy love to me would still be all sus -

dim.

dim.

tain - - - ing! Ah! Ah!

dolce *dim. poco a poco*

dolce *dim. poco a poco*

perdendosi

Ah! Ah!

perdendosi

Legend Of The Bell

"Chimes of Normandy"

R. Planquette

Moderato

ff *p*

Yes! that cas - tle old by wiz - ard is en - chant - ed,

f *p*

For the Knight and Bar - on slum - ber on their bier, By their ghosts in mail the

rit.

cor - ri - dors are haunt - ed And by night we've seen their aw - ful shades ap - pear!

For their last de-scen-dant's com-ing, watch they're keep-ing, In the plac-id moon - light

or when thun-ders roll; In the i-vied bel - fry, when the world is sleep - ing

There's a ghost-ly watch-man who the bell will toll! There's a ghost-ly watch-man who the

mf cresc.

bell will toll! Ding dong ding dong ding dong ding dong ding dong bell!

f *p*

So the le-gend run-neth, so the old men tell, Ding dong ding dong ding dong

The first system of the musical score. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "So the le-gend run-neth, so the old men tell, Ding dong ding dong ding dong". The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

ding dong ding dong bell! When the heir re-turn-eth, will clang the bell.

The second system of the musical score. The vocal line continues with the lyrics: "ding dong ding dong bell! When the heir re-turn-eth, will clang the bell." The piano accompaniment continues with similar patterns, including some chords in the right hand.

Ding dong ding ding dong ding ding dong dingdongdingdong

The third system of the musical score. The vocal line has the lyrics: "Ding dong ding ding dong ding ding dong dingdongdingdong". The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and chords in the left hand.

Ding dong ding ding dong ding ding dong dingdongdingdong dingdongding.

The fourth system of the musical score. The vocal line has the lyrics: "Ding dong ding ding dong ding ding dong dingdongdingdong dingdongding." The piano accompaniment continues with similar patterns, ending with a *dim.* (diminuendo) marking in the right hand.

Ding dongdingdongdingdong dingdongdingdong bell, . So the le-gend run-neth,

The fifth system of the musical score. The vocal line has the lyrics: "Ding dongdingdongdingdong dingdongdingdong bell, . So the le-gend run-neth,". The piano accompaniment continues with similar patterns, ending with a *p* (piano) marking in the left hand.

so the old men tell, Ding dong ding dong ding dong ding dong ding dong bell! When the

long lost heir re - turn - eth, will clang the bell. *rit.* Ding dong ding dong ding dong *a tempo*

ding dong ding dong bell, So the le - gend run - neth, so the old men tell, *rit.* *f a tempo*

Ding dong ding dong ding dong ding dong ding dong bell, When the long lost heir returneth, will clang the bell! *rall.*

a tempo. *ff* *p* *f*

With Joy My Heart

(Valse-Rondo)

"Chimes of Normandy"

R. Planquette

Moderato

With

mf

dim.

joy my heart has of - ten bound - ed, When one plank part - ed death and me, By

threat'ning sky and wave sur-round - ed, Oh, yet I love thin-con-stant sea! With

rall. *rit.*

joy my heart has of - ten bound - ed, When one plank part - ed death and me, By

rall. *colla voce* *f* *p*

threat-'ning sky and wave sur - round - ed.

Tempo di Valse

To me no strang - er, hard-ship or dan - ger, Batt-'ling the gales that
O fair - est maid - en, One mo - ment laid in these emp - ty arms now

p dolce

sweep o'er the main, But per - il o - ver, who like the ro - ver
long - ing for thee; Why art thou gone now? Why art thou flown now?

Finds life so sweet — af - ter the pain? Sweet lips have bless'd me,
From you dark rock that hangs o'er the sea? Dost thou re - mem - ber,

Soft hands ca - ress'd me, in ev - 'ry clime where fate made me roam,—
'Twas in Sep - tem - ber, Here is the rock and there is the wave,—

And wom - an's greet - ing (Bliss all too fleet - ing) Made of the
O come a - gain, love, sol - ace my pain, love, Tell me not

1. far land al - most a home. 2. vain is the hope you gave.

None Can Compare

"Daughter of the Regiment"

G. Donizetti

Marcia

maestoso

Ah!

None can gain - say it, all must de -
 So man - y bat - tles brave - ly we've

*ff**P maestoso**cresc.*

clare, with our brave reg - i - ment none can com -
 won, 'tis by our prince de - creed that ev' - ry

cresc.

pare! Land - lords our cred - it - ors glad - ly be -
 one; Out of the com - bat safe - ly has

mf

cresc. *f*

come, kind - ly they wel - come us in ev' - ry home. We who are
got, gen - er - al - is - si - mo ranks on the spot. Be - ing a

cresc. *f* *f*

read - y ev' - ry where to fight, — hus - bands and lov - ers — wish out of
reg' - ment past all de - ni - al, e - qual to hold fast — in ev' - ry

calando *p*

sight In us they know la - dies de - light, yes. From a -
trial, The male sex fear, the fair a - dore them.

p *p*

Vivace

far, from a - far, from a - far, yes, yes! All ap - pear, there they

p *f* *p*

are, there they are, yes, yes! There they are, there they are, all round we

f *p* *cresc.*

hear, With our brave reg - i - ment none can com - pare,

p

with our reg - i - ment none can com - pare.

cresc. *f* *rall.* *fz* *cresc.* *f* *rall.* *ff*

Prayer

"Le Cid"

J. Massenet

Lento

p 0 Sov - er - eign, — 0

f *ff* *p dim.*

f *p* *dolce*

Judge, O Fa - ther! Al - ways on high — With me — al - way; —

cresc. *f* *dim.* *mf*

I wor - ship thee in times of joy and still I bless thee in the vale of tears, I

cresc. *f* *dim.*

go far a - way from — this cold world, Free — from all hu - man re -

f

dim. *pp* *cresc.* *f*

grets; 0 Sov - er - eign; 0 Judge, 0 Fa - ther

dim. *pp* *f*

ff *dim.* *p* *dim. et rall.*

Ev - er in my heart your im - age rest - eth, And in thy hands, put I my

f *dim.* *p* *dim. et rall.*

mf *f*

fate! 0 Sov - er - eign! 0 Judge! 0

cresc. *mf* *f*

ff

Fa - - - - - ther!

ff

A Furtive Tear

"Elixir of Love"

G. Donizetti

Larghetto

p

Down her fair cheek a fur-tive tear_____

stole from her eyes— so dark;

Tell - ing their gay and

hap - py cheer, it pained her heart to mark;

Where-fore her pres - ence fly?

Where-fore her dear pres-ence

fly? *f* Where all her love she's re -

veal - ing, re-veal - - ing? *dim.*

p Might I but feel her beat-ing heart, rest - ing a - gainst my

own; Could I my feel - ing sweet impart, and

dim.

min - gle sigh with sigh.

But feel her heart's beat close a-against my

dim.

own,

But feel her heart's beat close against my own

f
Free-ly I then would die,

all her love knowing, all know - - ing

Ah!

f
glad-ly I then, I then would die,

Ah! glad-ly I then would die, I would die.

ff

Moderato

Dear moth - er, in dreams I see her, — With
Ah! e'en when her life was eb - bing, — Her

lov'd face sweet and calm, — And hear her voice with love re-joice When
words were all of me; — My fu - ture years were all her fears, Her

nest-ling on her arm. — I think how she soft - ly press'd me. Of the
fate 'twas not to see. — My fa - ther, I heard you weep-ing, As in

tears in each glist - 'ning eye, — As her watch she'd keep, When she
 sor - row you stand - ing by, — And my moth - er's plaint In her

cresc.

rock'd to sleep Her child with this lul - la - by. —
 ac - cents faint, This ten - der, sweet lul - la - by. — Bye,

rit.

mf

bye,bye, bye, bye, bye, bye, bye, bye, bye, bye, bye. —

p

p

2/4

Slowly

Bye, bye, — drow-si-ness o'er-tak-ing, Pret-ty lit-tle eye-lids sleep.

pp

2/4

Bye. bye,— Watch-ing till thou'rt wak-ing, Dar-ling be thy slum-bers deep!

Bye, bye, — drow-si-ness o'er-tak-ing, Pret-ty lit-tle eye-lids

mf

sleep. Bye, bye, — Watch - ing till thou'rt wak - ing,

rall e dim.

p

Dar-ling be thy slum-bers deep! Bye, bye, bye, bye. —

rall e dim.

pp

Dream Song

E. Jakobowski

Moderato

The first system of the musical score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal line and a piano accompaniment. The piano part begins with a *mf* (mezzo-forte) dynamic, which then transitions to a *p* (piano) dynamic. The vocal line starts with a whole rest, followed by a series of eighth and quarter notes.

The second system continues the vocal and piano parts. The vocal line begins with a *p* (piano) dynamic. The lyrics "At mid-night on my pil-low ly-ing, By my dai-ly toil op-press'd," are written below the vocal staff. The piano accompaniment consists of chords and moving lines in both hands.

The third system continues the composition. The vocal line starts with a *p* (piano) dynamic. The lyrics "To me wea-ry care de-ny-ing, Deep pro-found that giv-eth rest;" are written below the vocal staff. The piano accompaniment features a *mf* (mezzo-forte) dynamic in the left hand and a *p* (piano) dynamic in the right hand.

The fourth system concludes the page. The vocal line continues with the lyrics "When a ti-ny bird a-light-ed On my lat-tic'd win-dow sill,". The piano accompaniment features a *mf* (mezzo-forte) dynamic in the left hand and a *p* (piano) dynamic in the right hand.

Wel - come guest though un - in - vit - ed, Cheer - ing by his joy - ous trill. —

mf Call - ing sweet - ly, hov - ring o'er me, Rise and come with me a - long, —

cresc. *f* *molto dim.* *rit.* Swift through fai - ry glades it bore me, Realms of pure transcendent song.

Allegretto
Song of joy, song of cheer, Song of prom - ise soft and clear,

Sweet sounds that fill the tran- quil grove, Glad, joy-ous trill of hope and love,

Song of joy, song of cheer, Song of prom- ise soft and clear,

Sounds that fill the tran- quil grove, Glad, joy-ous trill of hope and love.

Ernani, Fly With Me

57

"Ernani"

G. Verdi

Andantino

mf

Er - na - ni, Er-na - ni fly with me,

save me from for - tune hate - ful!

Let's fly hence and I will

prove to thee,

my life and heart

to thee are grate - ful!

O'er

rocks and sands and shore-less sea,

what - e'er be - tide. I will

still fol-low thee; An E - - - den of de - light by sea

rocks, and sands to me! An E - den, an E - den of de-

light An E-den of joy, an E-den of joy, An

E - - - - den, An

E - - - - - den, An E - - - den, An É - den of de -

mf *cresc.* *6*

cresc. *6*

light, An E - - - den of pure de - light to

cresc. *6* *dim.*

cresc. *6* *dim.*

me! For-ev - er will be, For-ev - - -

mf *cresc.*

mf *cresc.*

er, for - ev - er will be.

dim. *dim. e rall.*

dim. *dim. e rall.*

Yes, I Love You

"Eugene Onègin"

P. Tschaikowsky

L'istesso tempo

molto espressivo

Yes, I love you, you a - lone, my Ol - ga, you I

love with a fire Whose burn - ing ar - dor pas - sion gla - moured, May but the

po - - et's soul, the po-et's soul in - spire! One constant

yearn - ing, One wish, one hope, all oth-ers spurn - ing, In

joy or woe the same de - sire! A child you knew still to en-slave me,

dim. *f*

Long ere I dreamt that love might chance; When

p *f*

ro - sy - cheek'd, — you ev - er gave me Your

bright-est smile,— your kind-est glance — es, As we in woodland shade were

cresc.

cresc.

stay - ing, True com-rades hap-pi - ly were play-ing. Ah! — yes, I

rit. et cresc.

p

rit. et cresc.

p

love you, dear, yes, I love you, dear, with a po - et's ar - - dor

cresc.

con pas-

cresc.

con pas-

deep and o - ver-whelm-ing; My each dream your charm makes clear - er, My each

sione et accel.

sione et accel.

a tempo

yearn - ing holds you dear - er, Joy or grief each brings you near - er; For I

a tempo

f

love you dear, yes I love you with an ar - dent fire, Which soars o'er pain and

rit. poco a poco

joy in its de - sire, Which part - ing's grief may nev - er slay, Nor meet - ing's joy al - lay, Whose

rit. poco a poco

dim. *a tempo*

pas - sion not e - ter - ni - ty it - self may tire!

dim. *a tempo*

Bell Song

"Fatinitza"

F. Von Suppé

Andante con moto

p

Ho - ly bell, — whose peal out - ring - ing joy is

pp

p dolce.

bring - ing I feel — it - fling - ing O'er us its — spell!

Send thy peace — throught-out the na - tion, The con - so -

la - tion of wea - ry — hearts! Chime on gai - ly!

for_ thy ring - ing, Hope re - newed im - parts.

But, a-mid the joy, can I_ re - joice? Comes to me sweet peace with

sooth - ing_ voice? Feels my soul in sor - row, Calm will be the mor - row?

Hope and faith will smile a - gain? To this heart will fate my love re - store?

When shall I a - gain his face_ be - hold? Will his smile il - lume this

life - once_ more, Dry my tears that fall un - told? Will_ the_

cnimes to Heaven a - scend - ing, Bear_ a_ word_ of love_ for_

me? Ho - ly bell! Thy peal out - ring - ing, joy is

bring - ing, Its sounds — are fling - ing O'er us their spell, their —

spell! Ding! Dong! Sa - cred her - ald from a - bove Art thou of

dolce.

love, Ah! — Yes, har - bin - ger of love, — of love — thou

dolce.

mf

. art, Har - bin - ger thou art of love! —

pp

pp

Lovely Flowers I Pray

"Faust"

C. Gounod

Allegretto

f *p* *cresc.* *f*

Love - ly flow - ers I pray, — my
 Speak, oh flow - ers, for me, — I

love — be - tray, — Tell her she's my sole treas - - ure,
 trust — in thee, — Teach her, ah, to dis - cov - - er

My de - light be - yond meas - - - ure,
E'en how fond - ly I love her,

Say, ah, say o'er and
How in sor - row I

o'er _____ her I _____ a - dore _____ Love - ly flow - ers I
pine _____ to call _____ her mine! _____ Speak, ah! flow - ers for

pray, _____ My love _____ be - tray, _____
me, _____ I trust _____ in thee, _____

Let her know how I
May to her love's sweet

lan - - - guish,
pow - - - ers

Make her feel all my an - - - guish,
Be re - vealed in these flow - - - ers,

f

Tell her, ah, once a - gain my heart's sore pain,
 And my own bos - om's fire her heart in - spire,

My heart's, my heart's sore pain,
 Her heart, her heart in - spire,

My heart's, my heart's sore pain!
 Her heart, her heart in - spire!

When All Was Young

(Margherita)

"Faust"

C. Gounod

Andante

p *cresc.* *cresc.* *dim.*

p

When joy-ous thoughts on thy sweet lips a - wak - en Those ra-diant

p

smiles that love to lin - - ger there, Oh, then my heart by sor-row is for -

sak - en; For Mar - ghe - ri - ta, Dear Mar - ghe - ri - ta, I am en -

rap-tur'd in thy joy to share.

But when the

clouds of darkness o'er thee_ hov - er, Dim - ming the lus - tre of thy beam - - ing

eye; Then, to dis - pel thy sor-row, thy fond lov - er, O Mar - ghe-

ri - ta! Dear Mar - ghe - ri - ta! Glad - ly, yes, glad-ly at thy feet would

die. Yes, at thy feet would die, Yes,

at thy feet would die.

Soldiers' Chorus

"Faust"

C. Gounod

Tempo di marcia

ff

The first system of the musical score is in 12/8 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment starts with a series of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *ff* (fortissimo) and *f* (forte).

Glo - - ry and love to the men of old! —

The second system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment maintains its rhythmic pattern. The lyrics continue across the system.

Their sons may cop-y their vir - tue bold, — Cour - - age in

The third system concludes the vocal phrase. The vocal line features a half note G4, a quarter note A4, and a half note B4. The piano accompaniment provides a strong harmonic support. The lyrics end with an exclamation mark.

heart and a sword in hand, — Both ready to fight and ready to die for Fa - ther land!

p Who needs bid-ding to dare, — By a trum-pet blown? *p* Who lacks pit-y to spare, —

— When the field is won? — Who would fly from a foe, —

cresc. — If a - lone or last? — *cresc.* And boast he was true, as cow-ard might do, When

ff per - - il is past! — *f* Glo - - ry and love to the men of old! —

Their sons may cop-y their vir - tue bold, — Cour - - - age in

heart and a sword in hand, — Both read-y to fight and read-y to die for

Fa - - ther-land! — Now — home a - gain — we come, the

long and wear-y strife of war is o - ver; — Rest — charms us

dim.

af - - - ter toil as hard as ours be-neath a stran-ger sun.

dim.

mf

Man - - - y a maiden fair is wait-ing there to greet her tru - ant sol-dier

cresc.

lov - er And many a heart will fail and brow grow pale, To

cresc.

hear, to hear the tale of cru-el per-il he has run, And many a

heart, _____ and man - y a heart will fail and brow, grow pale to

cresc.

hear the tale of per - il he has run. _____ We are at

f *cresc.*

home, _____ we are at home, we are at home, we are at

cresc.

home! _____ Glo - - ry and love to the men of old! _____

ff

First system of musical notation. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment (grand staff) features a bass line with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and finally a quarter note E3. The right hand of the piano plays a series of chords: G4-B4, A4-B4, C5-D5, and E5-F5.

Their sons may cop-y their vir - tue bold, — Cour - - - age in

Second system of musical notation. The vocal line continues with a half note F5, followed by quarter notes G5, A5, and B5, then a half note C6, and finally a quarter note D6. The piano accompaniment continues with the same bass line and right-hand chords as the first system.

heart and a sword in hand, Both read-y to fight for Fa - ther-land! Or ready to

Third system of musical notation. The vocal line continues with a half note E5, followed by quarter notes F5, G5, and A5, then a half note B5, and finally a quarter note C6. The piano accompaniment continues with the same bass line and right-hand chords as the first system.

die — for Fa - ther-land, Or ready to die, — or ready to

Fourth system of musical notation. The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5, and finally a quarter note B5. The piano accompaniment continues with the same bass line and right-hand chords as the first system.

die — for Fa - ther-land! —

On Yonder Rock

"Fra Diavolo"

D. F. Auber

Allegretto.

On yon - der rock re - clin - ing, That fierce and swar - thy form be-hold!
On strength and rock re - ly - ing, He's fear - less of the treach'rous dart,

The first system of the musical score for 'On Yonder Rock'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'Allegretto.' and the dynamic is 'mf'. The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature, marked 'p'. The lyrics are written below the vocal line.

Fast his hands his car - bine hold, 'Tis his best friend of old! This
From his face with hur - ried steps, Dan - ger - ous foes de - part. But

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the bass.

way his steps in - clin - ing, His scar - let plume waves o'er his brow,
to the kind and gen - tle, A mild - er spir - it doth he know,

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the bass.

And his vel - vet cloak hangs low, Play - ing in grace - ful flow!
From his lips, in man - ly tones, Ten - der - est ac - cents flow.

The fourth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the bass.

f Trem - ble! — E en while the storm is *mf* beat - ing, A - far hear ech-o re -

peat - ing, His name, Di - a - vo - lo! *f* Trem - ble!

E en while the storm is beat - ing, A - far hear ech-o re - peat - ing, His

name, Di - a - vo - lo! Dia-vo - lo!

Dia-vo - lo! *f* Dia-vo - lo! *pp*

Spirit So Fair

"La Favorita"

G. Donizetti

Larghetto

p Spir - it so fair, bright - ly de - scend - ing,

then like a dream all sad - ly end - ing, hence from my heart,

cresc. vis - ion de - ceiv - ing, phan - tom of love, phan - tom of love,

cresc. grief on - ly leav - - ing, phan - tom of love! In thee de -

p

mf

light - ing, all, all else scorn - - ing, a fa - ther's warn - ing, my coun - try, my

mf

fame! ——— ah, faith-less dame, a pas - sion in - vit - ing, fair hon - our

cresc. poco a poco *f* *dim.*

blight - ing, brand - ing my name, a - las! a - las! ———

cresc. poco a poco *f* *dim.*

mf

Spir - it so fair, ——— bright - ly descend - ing, then like a dream

mf

all sad - ly end - ing, hence from my heart, vis - ion de-ceiv - ing,

phan - tom of love, phan - tom of love, grief on - ly leav - ing,

rall.

phan - tom of love, grief on - ly leav - ing, phan - tom of

a tempo

rall.

love, grief, grief, a - las, a - lone thou leav'st, phantom of love.

a tempo

rall.

Noble Marquis!

85

"Die Fledermaus"

Johann Strauss

Allegretto

No - ble Mar - quis! A — man like you should ve - ry
Such — a pro - file! Pure Gre-cian style, By na - ture

much bet - ter know! ——— So — I ad - vise, You use your eyes, With
it has been giv'n, ——— If the fair heav'n, Of my sweet face, If

much, much bet - ter wit! With such a hand — so de - li - cate —
it speaks not it - self! Look thro' your glass at my face, my dear —

Ah! With so small a foot — as this, Ah! With el - e - gant friend! Ah does it not speak — most plain, to — you, Or would you have

speech, — Of fig - ure, such — grace! Such points you nev - er reach in your wife's — me, — Have me swear a — gain, If to your vision dull and thick — it should

maid, Such points you nev - er reach in your wife's — maid, In - deed you seem, Think you to see this la - dy's maid ev - 'ry - where? In - deed you

must con - fess, Ha! Ha! that you a queer mis - take have made!
must con - fess, Ha! Ha! that you a queer mis - take have made!

p a tempo.

Ve-ry fun-ny, Ha! Ha! Ha! Oh, ex-cuse me, Ha! Ha! Ha! Don't be an-gry, Ha! Ha! Ha!

p a tempo.

If I laugh so, ha, ha, ha, ha, ha, ha! Ve-ry fun-ny, ha! ha! ha! Oh, ex-cuse me, ha! ha! ha!

ha!

Ha! Ha! Ha! Ha! A ve-ry queer mis-

*cresc.**f**p**colla parte**fp*

take you've made!

Prayer

"Der Freischütz"

C. M. Von Weber

Adagio

mf

Soft - ly sighs the voice of -
Low - ly bend - ing, towards thee

*p**p*

eve - ning, Steal - ing thro' yon shad - y wil - low grove; While the
wend - ing, Lord, who hast no cause nor end - - ing; Still be -

mf

stars, like guard - ian an - gels, Set their ho - ly, night-ly
friend us, still de - fend - ing, Thine e - ter - - nal

dim.

1.

2.

watch a - bove.
suc - - -

cor.

*dim.**dim.*

Heaven! and Ocean!

"La Gioconda"

A. Ponchielli

Maestoso

mf

Heav - en! And o - cean! Yon e - the-real veil is

mf *p*

ra - di - ant as ho - ly al - - - tar. My

an - gel, will she come from heav - en? My an - gel, will she come o'er o - cean?

Here in dark - ness I am wait - - - ing, wild - ly

p legato

pant - ing is my heart! Come then

dear - - - est, come to the kiss - - - es

that can ma - - - gie bliss, can ma - gie bliss im -

poco piu mosso part! Come then dear - - - est, here I'm wait - ing; Wild - ly *cresc.* *mf*

cresc. *con passione*

pant - - - ing is my heart! Come then dear - est, ah come, my

cresc.

string. *cresc.*

dear - est, dear - est, dear - est, Come dear - est.

cresc.

ff *allargando* *a tempo*

Ah! come, taste the kiss - es that mag - ic bliss im - part Ah, come!

ff *allargando* *pp* *a tempo*

Ah, come! Ah, come!

morendo *fff*

O So Full Of Cheer

"Gipsy Baron"

Johann Strauss

The first system of the musical score is in 3/4 time with a key signature of two sharps (F# and C#). The vocal line begins with a whole rest for two measures, followed by the lyrics "O so full of cheer, there is". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, while the left hand plays a steady bass line. A forte (*f*) dynamic marking is present in the piano part.

The second system continues the melody with the lyrics "far and near Not a cit - y that is fair Vi - en - na's com -". The piano accompaniment maintains its rhythmic pattern, with the left hand providing harmonic support through chords and single notes.

The third system of the score contains the lyrics "peer; Where a joy - ous throng bears the strains a - long Of the". The musical notation shows the vocal line and piano accompaniment continuing their respective parts, with the piano part featuring some chordal textures.

The fourth system concludes the page with the lyrics "ju - bi - lant praise of wine, wo - man and song; Where the lights gleam gay,". The piano accompaniment continues with its characteristic rhythmic and harmonic patterns.

and the dan - cers sway In the maze of the waltz as the

night wears a - way; Where the red grape grows, and love the warm-er glows,

—And liv - ing's joy ev - 'ry Vi - en-nese knows! Nev - er

sor - row there to bring the heart de - spair; Gold - en sun-shine, aye,

to make its per-fect day, And ar - dent rap - tur'd

f

p

love, ah! — Come, and there, oh there, — let us glad - ly fare,

poco rit. *p*

p *poco rit.*

— Where im-mor - tal Spring — glam - ours ev - 'ry thing; There where

life is bright — with a dear de - light — And where love smiles ev -

— er, day and night! Joy calls out — as we go past: "Come,

I shall be yours at last! ah, ah,

più lento ah *a tempo.* Come, and there, oh there, let us glad - ly fare,

Where im - mor - tal Spring glam - ours ev - 'ry - thing; There where

life is bright with a dear de - light And where love smiles ev -

er, day and night!

Turn Not Away

Giroflé - Giroflá

Ch. Lecocq

Tempo di Valse

p

fp

Turn not a - way, Here's Gi - ro - flé, Here is your

p

own du - ti - ful daugh - ter, Tell her I pray,

what she shall say When comes the hus - band who has

sought her! Turn not a way, Here's Gi - ro - flé!

Turn not a - way — Here's Gi - ro - flé! flé!

Mar-riage, a se - ri - ous bus'-ness they

p

say, Holds in its chain our fu - ture life;

Nev - er a - gain in her maid - en ar - ray ——— Shall you see

Ma - ra - chi - no's wife. ——— Soon will her hus - band's voice

poco rall.

call her a - far, Soon will she hear his ac - cents

Poco rall.

a tempo.

true; — Then when the hus - band re - plac - es Ma - ma, —

a tempo.

Tell her now, tell her now what she shall do? —

Tell her now, Pa, what shall she do? —

D.S. al Fine

"The Grand Duchess"

Regimental Song

J. Offenbach

Allegro Marziale

An Allegro Marziale

f

Ah! 'tis a fa-mous reg-i-ment, the reg-i-

Ah! 'tis a fa-mous reg-i-ment, the reg-i-

f

mf

ment of the Grand Du - chess! — Ta ra, ta ra, ta ra, ta ra, ta
 ment of the Grand Du - chess! — Ta ra, ta ra, ta ra, ta ra, ta

ra ta, ta ra, ta, ta, tal When the proud foe with haught - y air ad-van - ' ces,
ra ta, ta ra, ta, ta, tal It has hon - or for its watch-word and

you — should see — us there, — Ta ra, ta ra, ta ra, ta ra, ta
vic-to - ry for its re - ward, — Ta ra, ta ra, ta ra, ta ra, ta

cresc. poco a poco

ff *mf*

ra, ta, ta ra, ta, ta, tal 'Tis true that the sol-diers are fine, are fine,
 ra, ta, ta ra, ta, ta, tal With its glo-rious standard a - fly - ing, Where

f *mf*

in their un - i - forms bright! Sharp sa-bres that clear - ly shine, that shine, and
 there at the field of fame. The la-dies de-light to look on, but it's

glance in morn - ing light 'Tis true that the in - fan - try men are brave,
 men turn up the nose, When they — in march - ing or - der stride,

None but brave men are there! Still naught with your reg - i - ment, Grand Du-ches, May
 All things quick - ly changel! Then sol - diers are — de - light - ed and the

dim. *ff sempre*

ev - er once com - pare! Then sound the trum - pet, beat the drums, till
la - dies haught - y seem!

dim. *ff sempre*

rock and wood re - sound! — In all the world an - oth - er such a

band can - not be found! — Then sound the trum - pet, sound! — Let rock and wood re -

cresc.

sound! — In all the world an - oth - er band like this can - not be found!

cresc.

The Little Fisherm maiden

"Incognito"

L. Waldmann

Allegretto

There was a lit - tle Fish - er - maid - -
 She cried "All dan - ger I am scorn - -

The first system of the musical score for 'The Little Fisherm maiden'. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 6/8. The tempo is marked 'Allegretto'. The piano part begins with a *p* (piano) dynamic.

en, So love - ly and so bright, A joy un - to the
 ing," And laugh - ing, on sailed she, Tho' wild - er grew the

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking.

sight! A joy un - to the sight! — The fair - est maid in
 sea, Tho' wild - er grew the sea, — Came Tri - tons who had

The third system of the musical score. The piano accompaniment features dynamic markings of *f* (forte), *p* (piano), and *f* (forte).

all the vil - lage. She braved the storm - y
 heard that warn - ing, When these the maid - en

The fourth system of the musical score. The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking.

sea, With heart so light and free, With heart so light and
spied, For help, for help she cried, For help, for help she

free! — The mer-maids came with voic - es clear, To warn the maid of
cried, — Her fra - gile boat they toss'd it o'er, She sails the sea a -

dan - gers near! To warn the maid of dan - gers, dan - gers near! —
lone no more! They threw it on the cru - el rock - y shore! —

The mer-maids' song, the mer-maids' song rang long; —

Chorus.
a tempo.

"Lit - tle Fish - er - maid - en, Skies with storm are lad - en!

p

Tempt no more a - lone the sea, Dan - ger's wait - ing there for thee!

8va *fp*

Lit - tle Fish - er - maid - en, Skies with storms are lad - en!

mf

Tempt no more a - lone the sea! Dan - ger waits for thee!"

f

Evening Prayer

"Hansel and Gretel"

E. Humperdinck

Moderato quasi Andante

p

When I lay me down in bed,

pp

pp

An - gel guards are 'round me_ spread: Two at my head pray - ing,

poco cresc.

Two at my feet stay - ing, Two up - on my right hand,

poco cresc.

sempre p

Two up - on my left stand, Two to dream-land take me,

pp

cresc.

Two at dawn - ing wake me, Two there are who tar - ry, To

cresc.

cresc. *poco rit.* *a tempo*

Heav'n my soul to car - - - ry!

cresc. *poco rit.* *pp a tempo*

dim. poco *a* *poco*

dim. poco *a* *poco*

Susy, Tell me, Dear

"Hansel and Gretel"

E. Humperdinck

Allegretto

p

Su - sy, tell me dear, why the straw's rust-ling there,
What a dread-ful pit - y there's naught to be said!

The geese are go - ing bare-foot, they've no shoes to wear!
Who'll let me have a pen - ny to buy jam and bread?

p

The cob-ler has leath-er but no clamps has he;
If no one will give me a pen-ny, why then;

So he can't make shoes for the poor geese, you see!
Back to bed to sleep I am go-ing a -

gain!

The Little Man

"Hansel and Gretel"

E. Humperdinck

Tranquillo *p*

A si - lent lit - tle man stands be - neath the

pp

trees, A lit - tle pur - ple man - tle hangs to his knees. Who is he that

rit. *a tempo*

takes his ease, Stand - ing 'neath the for - est trees, Pur - ple man - tle hang - ing to his

rit. *a tempo*

knees? Up - on a sin - gle

r.h. *pp a tempo*

leg he is stand - ing there, A lit - tle skull-cap black cov - ers up his

hair; Who is he that takes the air, Stand-ing on one leg out there, With a lit - tle

rit. *a tempo*

black cap to hide his hair?

r.h.

With a lit - tle skull - cap to hide his hair?

Call Me Thine Own

"L'Eclair"

J. Halevy

Andantino

p

Call me "thine own," name fond en - dear - ing,
 Years may roll on, youth's dreams may leave us,

p

Like mu - sic sweet it falls on mine ear; Tells me of
 Hope faint and die that light - ed our way; Tri - als may

p

hope, life's path way cheer - ing, Whis - pers of home, with thee ev - er
 come, sor - rows may grieve us, Friends may de - part, or false - ly be -

mf *cresc.*

near; Call me "thine own," doubt would de - stroy, For
 tray; Call me "thine own," all else may fail, With

mf *cresc.*

on - ly through faith are we sec - ure; Mak - ing our
love in our hearts, Heav'n still re - mains; Each bond with

dim. *p*

hearts strong to en - dure What lies be - fore us, —
time fresh vi - gor gains, And o'er life's tem - pests

sor - row or joy. Call me "thine own" thine, thine a - lone,
love shall pre - vail;

p *cresc.*

Name fond, en - dear - ing, Call me "thine own"

dim. *dim.*

Lullaby

"Jocelyn"

B. Godard

Andantino

The piano accompaniment consists of three systems of two staves each. The first system is marked *p* (piano). The key signature is one sharp (F#) and the time signature is 3/4. The music features a gentle, flowing melody in the right hand and a supporting bass line in the left hand, with many notes beamed together. The second system continues this pattern. The third system concludes with a *rall.* (rallentando) marking in the right hand.

The fourth system begins with a vocal entry marked *mf* (mezzo-forte) and *Recitativo* (recitative). The lyrics are: "Con - cealed from ev' - ry eye, Where Prov - i - dence has led,". The piano accompaniment is also marked *mf*. The system contains two staves of music, with the vocal line on the upper staff and the piano accompaniment on the lower staff. The piano part features a simple, harmonic accompaniment.

How sad the mo-ments fly, How long the nights and dread! And yet re -

pp

pose is sweet, We have slept un - re - pin - ing, And we've

prayed while the wake - ful stars a - bove were shin - - ing.

Andante

Oh, may thy dream not soon be - o'er, For an-gels hov-er near thy

pp

sempre

slum - ber! And while night's gold-en rays out - pour, My

cresc. child! the bright-est vis - ions num - - - ber, *f* *rall.* *p* *a tempo*

Sleep! Sleep! The dawn is far - a - way!

Ho - - ly Vir - gin, guard her, I pray!

Moderato

p

Faith - ful and true

we lead you forth, Where love tri - umph - ant shall crown you with joy!

Star of re - nown, flow'r of the earth, Blest be you

both, far from all life's an - noy. Cham - pion vic - tor - ious

mf

p

go thou be - fore! Maid bright and glo - rious, go thou be -

mf

fore! Mirth's nois-y rev - el you have for - sak - en

p

Ten - der de - lights for you now a - wak - en, Fra - grant a -

bode en - shrine you in bliss, Splen - dor and state in

dim. *p*

joy you dis- - miss. — Faith - ful and true, we lead you

dim. *p*

forth Where love tri - umph - ant shall crown ye with joy; Star of re -

noun flow'r of the earth, Blest be ye both, far from all —

cresc. *f*

cresc. *f*

— life's an - noy, from all life's an - noy. —

pp

pp

Swan Song

"Lohengrin"

R. Wagner

Lento

p dim. *pp*

Ped. *

Good thanks to thee, my trust - y swan! Back o'er the spread - ing

(Accomp. ad lib.) *pp*

wa - - ters glide, Re - turn whence came thy bark a - non, Where bliss for ev - er

doth a - bide! Well thy ap - point - ed task is done:

Fare-well! Fare-well! be - lov - ed Swan!

pp

pp

sempre pp

pp

Sextette from "Lucia"

"Lucia di Lammermoor"

(Solo Arrangement)

G. Donizetti

Larghetto

p

What from ven - geance yet re -
hope that fate would

p

sempre cresc.

strains me, Words suf - fice not to up - braid thee, E'en the
spare me, From a doom of shame and sor - row, But that

ter - ror that thus en - chains thee, Proves that false - ly, proves that falsely thou'st be -
com - fort is de - nied me, In de - spair I yet must

f *p*

tray'd me! As a rose 'mid tem - pest bend - ing, Grief and
lan - guish, None will coun - sel, none will com - fort me, Heav'n and

f *p*

f *p*

guilt — thy heart are — rend — ing, Thy de — spair — ing looks dis —
 earth — have both be — tray'd — me Love, do thou — with cour — age

1. *espressivo*

arm me, Faith-less maid — en, faith — less maid, a — las I love! 'Twas my

2.

arm — me, give me strength, oh give me strength to do thy

p

will. Day of wrath — what will be thy end — ing, Oh day of

p leggiero

wrath_____ what will be___ thy end - - ing,_____ May heav - en with_ cour - age

cresc.

arm me, May heav - - en give_____ me

espressivo

calando

espressivo

calando

strength_____ to do_ thy will. Ah! like a rose_____ 'mid tem - pest

mf

mf

bend - ing,_____ Fur - ther grief_____ may_ be_ im - pend - ing,_____ Oh

cresc.

cresc.

love with courage arm me, with courage

arm me to do thy will, to do thy will, Oh give me

strength to do thy will, Oh give me strength to do thy will.

Un-grateful maid I love, love thee still!

calando

rall.

a tempo

cresc.

ff

So Charming Her Voice

"Lombardi"

G. Verdi

Andante *mf*

So charm - ing her voice falls on my ear, both

p

cresc. *dim.*

soft and sweet'tis prov - ing! Like mu - sic sent from some

cresc. *dim.*

heav'n - ly sphere, my sens - es to rap - ture is mov - ing.

f This low earth seems not her fit a - bode, but calm - er and pur - er

cresc.

f

cresc.

dim. skies, Ah! When mor - - - tal thoughts and mor - tal dreams,

dim.

cresc. poco a poco ne'er wake and beau - ty " nev - er dies; Where frail thoughts, frail thoughts and where

cresc. poco a poco

dim. mor - tal dreams ne'er wake and beau - ty nev - er dies; where beau-ty

dim.

nev - er, where beau - ty nev - er, nev - er

dim.

dies, where beau - ty nev - er, nev - er, nev - er dies, where beau - ty

dim.

nev - er, nev - er, nev - er dies, ne'er

pp

dies, ne'er dies!

pp

It is Better to Laugh than be Sighing

"Lucrezia Borgia"

G. Donizetti

Allegretto ma non troppo

p

It is bet - ter to laugh than be
In the world, we some be - ings dis -

p

sigh - - - ing, When we think how life's mo - ments are fly - - - ing; For each
cov - - - er, Far too fri - gid for friend or for lov - - - er, Souls un -

sor - row fate ev - er is bring - - - ing, There's a
blest and for - ev - er re - - - pin - - - ing, Though good

pleas - ure in store for us spring - ing, Tho' our joys, like the waves in the
for - tune a - round them be shin - ing. It were well if such hearts we could

cresc.
sun-shine, Gleam a - while, then are lost to the sight, Yet, for
ban - ish, To some plan - et far dis - tant from ours; They're the

each spark - ling ray that so pass - es a - way, Comes an -
dark spots we trace on this earth's fa - vor'd space, They are

mf

rall.

oth - er as bril - liant and light.
 weeds that choke up the fair flow'rs.

*rall.***Poco più mosso**

Then 'tis bet - ter to laugh than be sigh - - - ing, They are

wise who re - solve to be gay.

mf

1.

2.

In Happy Moments Day by Day

"Maritana"

W. V. Wallace

Moderato espressivo

mf

mf

dim.

p

cresc.

cresc.

hap - - py mo-ments day by day, The sands of life — may
an - - xious eyes up - on us gaze And hearts with fond - ness

pass, In swift but tran-quiet tide a - way, From
beat, Whose smile up - on each fea-ture plays With

dim. *cresc.*

time's un - err - ing glass. Yet hopes we used as
truth - ful - ness re - plete. Some thoughts none oth - er

dim. *cresc.*

dim.

bright to deem, Re - mem - brance will re - call; Whose
can re - place Re - mem - brance will re - call; Which

dim.

mf

pure and whose un-fad-ing beam, Is dear - er than them all, Whose
in the flight of years we trace Is dear - er than them all, Which

p

cresc. *dim.*

pure and whose un-fad-ing beam, Is dear - er than them all.
in the flight of years we trace Is dear - er than them all.

cresc. *dim.*

Let Me Like A Soldier Fall

"Maritana"

W. V. Wallace

Tempo di marcia *mf*

Yes, let me like a
I on - ly ask of

p

cresc.

sol - dier fall, Up - on some o - pen plain, This breast ex - panding for the
that proud race, Which ends its blaze in me, To die the last and not dis -

cresc.

dim. *mf*

ball, To blot out ev' - ry stain. Brave, man - ly hearts con -
grace, Its an - cient chiv - al - ry! Though, o'er my clay no

dim. *mf*

cresc.

fer my doom, That gent - ler ones may tell, How -
ban - - - ner wave, Nor trum - - pet re - - - quem swell, E -

cresc.

cresc. *f*

e'er for-got, un-known my tomb, I like a sol-dier fell, How -
 nough they mur - mur o'er my grave, "He like a sol-dier fell," E -

cresc. *f*

cresc.

e'er for - got, un - known my tomb, I like a sol-dier fell, I like a
 nough they mur - mur o'er my grave, "He like a sol-dier fell," "He like a

cresc.

sol - dier fell!
 sol - dier fell!"

mf

cresc. *ff*

p

Scenes That Are Brightest

"Maritana"

W. V. Wallace

Cantabile - with simple expression

mf

Scenes that are bright - est May
Words can - not scat - ter The

mf

charm a - while Hearts that are
thought we fear For though they

light - - est, And eyes that smile; Yet
flat - - ter, They mock the ear;

o'er them, a - bove us, Though na - ture
Hopes still de - ceive us, With tear - ful

beam, With none to love us, How
cost And when these leave us, The

sad they seem, With none to
heart is lost And when these

love us, How sad they seem!
leave us, The heart is lost.

You Who Know Love's Power

"Marriage of Figaro"

W. A. Mozart

Andante con moto

mf Ye who love's pow - er right well should know,

p

cresc. Fair dames, say, with it does my heart glow? Fair dames, say,

cresc.

dim. with it does my heart glow? *mf* All I ex - pe - ri - ence

dim. *p*

cresc. let me im - part, Feel - ings un - wont - ed prey on my

cresc.

heart. Wild - - est e - mo - - tions, yearn - ings all

cresc. *dim.*

cresc.

vain, Thrill me with plea - sure, rack me with

cresc.

cresc.

pain. Now I am freez - - ing, now— fierce-ly

mf

mf

burn, Sum - mer and win - ter— rule me in turn.

dim.

dim.

mf *cresc.* *dim.* *mf*

Ev - er I'm seek - ing joys from with - out, Yet where to

mf *cresc.* *dim.* *mf*

cresc.

find them still I'm in doubt; Fond sighs and moan-ing all my days

cresc.

cresc.

fill, Strange tremors seize me 'gainst my own will, Peace never tast-ing, morn, moon, or

cresc.

dim.

night, Yet 'mid my an - guish lurk - - eth de - light.

dim.

mf

Ye who love's pow - - er right well_ should know,

mf

cresc.

Fair dames, say, with_ it does my heart glow? Fair_ dames, say,

cresc.

mf

with_ it_ does my heart glow? Fair_ dames, say

cresc. *mf*

with_ it_ does my_ heart glow?

tr *tr*

Ah! So Pure

"Martha"

F. Flotow

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked with a *p* (piano) dynamic. The piano part features a series of chords and arpeggiated figures in the left hand, while the right hand plays a melodic line. The vocal melody enters in the second system, with the lyrics "Like a beam from a - bove Heav'n ly -". The piano accompaniment continues with a steady rhythm, supporting the vocal line. The third system contains the lyrics "ra - di - ant she ap - peared; Bliss - ful dream,". The fourth system contains the lyrics "star of love to my heart re - mains en - deared _____ Pierced this". The piano part continues to provide harmonic support throughout the vocal phrase.

p

Like a beam from a - bove Heav'n ly -

p

ra - di - ant she ap - peared; Bliss - ful dream,

p

star of love to my heart re - mains en - deared _____ Pierced this

heart by her dart on - ly finds bliss by her side, In her arms by her

mf

charms I'd have hap - py lived and died But her ray died a -

way Fled as fades the cloud in air Left me lone here to moan and have

cresc.

doomed me to de - spair, to dark de - spair

f *dim.*

Like a beam from a - bove Heav'n - ly ra - di - ant

p

she ap - peared Bliss - ful dream star of love

cresc.

to my heart re - mains en - deared Mar - tha, Mar - tha

dim. *f*

thou'rt de - parted and hast sunk this heart in love

Thou didst leave me bro - ken heart - ed soon to

my lone grave I'll go Ah!

to my grave I'll go, Ah! I'll go.

cresc. *ff*

The Last Rose of Summer

"Martha"

F. Flotow

Larghetto

mp

mf

p

'Tis the last rose of summer, Left
I'll not leave thee, thou lone one, To
bloom - ing a - lone; All her love - ly com -
pine on the stem; Since the love - ly are
pan - ions, are fad - ed and gone; No
sleep - ing, go sleep thou with them. Thus

cresc.

flow - - - ers of her kin - dred, No - - - rose - - - bud is
kind - - - ly I scat - ter Thy - - - leaves - - - o'er the

cresc.

mf

nigh, - - - To re - flect back - - - her - - - blush - es, Or - - -
bed, - - - Where thy mates of - - - the - - - gar - den, Lie - - -

p

1. 2.

give - - - sigh for sigh.
scent - - - less and - - - dead. Where thy mates of - - - the - - -

gar - den, Lie - - - scent - - - less - - - and dead.

p *mf*

I Am Alone

"Manon"

J. Massenet

Andante con moto

p
I'm a - lone!

sf
fp molto espressivo
p
f

A-lone at last, the fate-ful mo - ment now has come.

pp
ff
mf agitato

calmly
From sor-did care I'm free — and

p

I but seek the hav - en of rest life can give. Yes, I shall

pp

put my faith in God be-twixt the world and me!

mf

poco rall. pp cantabile

Ah! de-part, vis - ion fair! Leave me now in peace

poco rall. pp cantabile

p

List - en, pray, to my plea, Calm my sad, lone - ly heart.

pp

p

pp

To its depths I have quaffed Life's sad cup of woe! _____

Yet have I not complained Tho' it seem'd filled so full _____

f *dim.* *f* *dim.* *cresc.*

Ah! de-part, de-part, vis-ion fair! Ah, de-part _____ far from

ff *dim.* *p rall.* *a tempo* *ff* *dim.* *p rall.* *pp a tempo*

me _____ far _____ from me! _____

sempre pp *sempre pp*

All Hail the Victor

151

"Masaniello"

D. F. Auber

Tempo di marcia

f

All hail, all hail the

ff

f

cresc.

vic - - - tor, all hail, all hail the vic - tor; All hail the vic - tor

cresc.

ff

f

who from slav' - - ry's chains hath set us free. All

ff

f

hail, all hail the vic - - - tor, all hail, all hail the vic - tor, All

cresc.

hail the vic - tor who from slav' - ry's chains hath set us free! May he

cresc.

ff

long live in glo - ry, Our sov' - reign lord to be. All

ff

hail, all hail the vic - - - tor, all hail, all hail the vic' - tor; All

hail the vic - - tor who from slav' - - ry's chains hath set us

sempre ff

free! All hail the vic - tor, hail the vic - - - tor, from

sempre ff

chains who set us free, All hail, all hail, all hail the

vic - - - tor, from chains who set us free! Live — in

sempre ff

glo - - ry, long our lord to be!

sempre ff

Walter's Prize Song

"The Mastersingers"

R. Wagner

Moderato molto

p *cresc.* *p* *cresc.*

Morn - ing was gleam - ing with ro - - seate light, the air was

p dolce *cresc.*

filled with scent dis - tilled, when, beau - ty beam - - - ing, past all dream - ing, a

molto cresc. *dim.*

Un poco piu lento

p *p dolcissimo*

gar - den did in - vite, where in, beneath a wondrous tree, with fruit su - perb - ly lad - en, in

poco a poco piu mosso

blissful love-dream I could see the rare and ten - der maid-en, whose charms be-yond all -

*p**cresc.**p*

price entranced my heart. E - va in Pa - ra -

*f**dim.**p dolce** *Red.** *Red.** *Red.*

*

dise!

Eve - ning was

*p** *Red.** *Red.*

*

dark-ling and night closed a - round; by rugged way my feet did stray to-wards a

p cresc.

mount-ain where a fount - - ain en - slaved me with its

dim.

f

dim.

3

sound, and there beneath a lau - rel tree, with star - light glint - ing

p *ritard.*

6 *6* *6*

un - - der, in wak - ing vis - ion greeted me a

cresc.

4 2 1 5

sweet and so - lemn won - der; she tossed on me the fount-ain's

cresc.

dews, that wom - an fair, Par-nas - sus' glo-rious

f *pp dolce* *f*

Muse! Thrice hap - py

p dolce *cresc.* *p*

day, to — which my po - et's trance gave place! — That Pa - ra -

cresc. *f* *dim.*

dise of which I dreamed, in radiance new — be-fore my face —

5 4 2 1 3

glo - ri - fied lay, to point out the path the laugh - ing brook - let -

dim. *espress.* *dolce* *cresc.*

streamed; she stood be - side me, who shall my

p dolce *p*

Led. * *Led.* * *Led.* *

bride be, the fair - est sight earth e'er gave, my Muse to whom I

p dolce *cresc.*

Led. * *Led.* * *Led. simile*

bow, so an - - gel sweet and grave, I'll woo her bold - ly

p cresc. *p cresc.*

now; be - fore the world re - main - ing, by might of mu-sic

gain - ing Par - nas - - - - - sus and Pa-ra -

dise!

The Vilia Song

"The Merry Widow"

F. Lehar

Allegretto

The piano introduction is in 2/4 time with a key signature of two flats (B-flat and E-flat). It begins with a treble clef staff containing a whole rest, followed by a bass clef staff with a series of eighth notes. The music features dynamic markings of *p* (piano), *f* (forte), and *mf* (mezzo-forte). A triplet of eighth notes is marked with a '3' and a slur. The introduction concludes with a final chord in the bass clef.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Vil - ia, a wood nymph, her green home had made, 'Neath in - to her bow - er the hunts - man she drew, Where". The piano part provides a harmonic accompaniment with chords and moving lines.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "leaf shad - owd bow - ers in dim for - est glade, A green ver - dur'd hang - ings a cool shad - ow threw, He". The piano part continues with harmonic support, ending with a *mf* (mezzo-forte) marking.

hunts - man there spied her, for - got was the chase; His
knew the de - light of a pas - sion a - bove, The

pp

eyes could not wea - ry of her love - ly face,
ten - der - est rap - tures of mere earth by love;

pp

While a strange de-light-ful thrill, Went ting-ling thro' his veins at
Till from his fond kis - ses torn, The maid-en sud-den - ly was

pp

will, His sad sigh e - choed thro' the for - est still.
gone, All in vain on the breeze his plea was borne.

mf

p Espressivo

Vil - ia, fair, wood nymph my heart's love is thine, Let my em -

The first system of the musical score, measures 1-4. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment starts with a half note G3 in the left hand and a half note G4 in the right hand. Dynamics include piano (*p*) and crescendo/decrescendo hairpins.

brace thee en - lace, O, be mine, An - guish'd I lan - guish, dear

The second system of the musical score, measures 5-8. The vocal line continues with quarter notes D5, C5, B-flat4, and A4. The piano accompaniment features a half note G3 in the left hand and a half note G4 in the right hand. Dynamics include piano (*p*) and crescendo/decrescendo hairpins.

nymph 'neath thy spell, Love me and I will be well!

The third system of the musical score, measures 9-12. The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment starts with a half note G3 in the left hand and a half note G4 in the right hand. Dynamics include piano (*p*) and crescendo/decrescendo hairpins.

Vil - ia, fair, wood nymph my heart's love is thine,

The fourth system of the musical score, measures 13-16. The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment starts with a half note G3 in the left hand and a half note G4 in the right hand. Dynamics include mezzo-forte (*mf*) and forte (*f*) markings.

f *pp* Very Slowly

Let my em - brace thee en - lace, O, be mine, An-guish I

rit.

lan-guish dear nymph'neath thy spell, Love me and I will be

rit.

1. *p*

well! There

pa tempo. *f* *fz* *p*

2. *mf* *p* *morendo.*

well Love me and I will be well! _____

mf *p* *morendo.* *ppp*

Ed. *

I'll Love You True

"The Merry Widow"

F. Lehar

Valse moderato

The first system of musical notation for the piece. It consists of three staves: a vocal line (treble clef, key of D major, 3/4 time) with five measures of rests, and a piano accompaniment (grand staff) starting with a piano (*p*) dynamic. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand.

The second system of musical notation. The vocal line continues with five more measures of rests. The piano accompaniment continues with a piano (*pp*) dynamic, showing a wavy hairpin indicating a crescendo.

The third system of musical notation. The vocal line continues with five more measures of rests. The piano accompaniment continues with a piano (*p*) dynamic, showing a wavy hairpin indicating a crescendo.

The fourth system of musical notation, which includes the vocal melody. The lyrics are: "Words are vain when mu - sic's strain Says 'Love me do!'". The piano accompaniment continues with a piano (*pp*) dynamic, showing a wavy hairpin indicating a crescendo.

When swift feet cry as they fleet, "Love, I love

you!" When hands each other press - ing, With each

clasp re - new, Vows that say "Dear love, for aye, I'll

rit. Valse Lento
love you true." As in the waltz we glide, Our souls drift with its

tide, Hearts that were sad no more re-pine, but joy - ous, cry, Be mine!"

And tho' you smile si-lent - ly, There is an e - cho sings to me,

pp

"Tis you a - lone I love, e - ter - nal - ly!" Words are

Valse

p

vain when mu - sic's strain Says "Love me do!"

When swift feet cry as they fleet "Love, I love you!"

The first system of the musical score is in G major (one sharp). The vocal line begins with a half note G, followed by quarter notes A, B, C, D, E, F#, G, and a half note A. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords. The lyrics "When swift feet cry as they fleet 'Love, I love you!'" are written below the vocal line.

When hands each oth - er press - ing, With each clasp re -

The second system continues the melody. The vocal line has a half note G, quarter notes A, B, C, D, E, F#, G, and a half note A. The piano accompaniment continues with the same rhythmic pattern. The lyrics "When hands each oth - er press - ing, With each clasp re -" are written below the vocal line.

new, — Vows that say "Dear love, for aye, I'll love you

The third system continues the melody. The vocal line has a half note G, quarter notes A, B, C, D, E, F#, G, and a half note A. The piano accompaniment continues with the same rhythmic pattern. The lyrics "new, — Vows that say 'Dear love, for aye, I'll love you'" are written below the vocal line.

true!"

The fourth system concludes the melody. The vocal line has a half note G, quarter notes A, B, C, D, E, F#, G, and a half note A. The piano accompaniment continues with the same rhythmic pattern. The lyrics "true!" are written below the vocal line. The system ends with a double bar line and a repeat sign.

The Study Of Woman

"The Merry Widow"

F. Lehar

Tempo di Marcia

p

When it comes to hand-ling wo - men, I should like to make it
 Yet 'tis man, that no - ble crea-ture, Who is of - ten led, 'tis

p

cresc. *f*

clear, That what wakes the smile in one eye. In an - oth - er starts the
 true, To for - get he's wo - man's teach-er, And do things he should not

cresc. *f*

p

tear! Oh, these wo - men, oh, these wo - men, how the men they do en -
 do! All too of - ten man's ig - no - ble, tho' he swear he be not

p

f *p* *f*

chain! And the "how" is what no the - o - ry is a - ble to ex -
 so. And who ev - er would de - ny it, most un - truth - ful is I

f *p* *f*

p Slower

plain! To some you must pay com - pli - ments Like so and so and
 trow! At home we're apt to ty - ran - nize Like so and so and

so and so; and soothe and smooth with dif - er - ence, Like so and so and
 so and so; and fruit for - bid - den tempts our eyes, Like so and so and

so and so! While oth - ers you must ter - ror - ize, Like so and so and
 so and so! To look a - side we are in - clined, Like so and so and

so and so; Some like to see the bub - bles rise, While cham - pagne oth - ers
 so and so; Our wife we've not al - ways in mind, When oth - ers prom - ise

p

will des-pise! Some love to hear a lov - er's vow, Like so and so and
to be kind! At home our dig - ni - ty'd sur-prise, Like so and so and

p

so and so! While oth - ers dear - ly love a row, Like so and so and
so and so! With - out we're gid - dy but - ter-flies Like so and so and

animierter

so and so! Then there are those who want to dance, Like so and so and so and so! And
so and so! Yes, sean - dal will crop up pro - tem, Like so and so and so and so! But

cresc. *f* *rit.* *p*

Slower *rit.* *p*

oth-er claims they too ad-vance, As so and so and so and so! — Oh the
men are driv - en in - to them, Like so and so and so and so! — For the

rit. *p*

Tempo Marcia

stu - dy of wo - man is hard, And the stu - dent must be on his

guard, The true na - ture man e'er will per - plex, Of the

sex, sex, sex, sex, sex! Maid - ens slight, child - like quite, gold - en haired,

With the true blue - est eyes ev - er paired, Or with brown, black or

red col - ored pair, we should dread, And for treach - er - y be pre - pared!

Song Of The Silly Horseman

"The Merry Widow"

F. Lehar

Allegretto

Heigh-o! There's the
Heigh-o! Now he's

cav - al - ry! Watch the hors - es danc - ing! Will some sol - dier mar - ry thee,
back you see, Now his horse is danc - ing! Now his eyes look plead - ing - ly,

Or sweep by a - pranc - ing? Heigh-o, maid, let him not by, Now im - prove your
Ten - der at me glanc - ing! Not a look from me he's had, With my scorn I'll

chan - ces! Look him bold - ly in the eye, Woo him with your glanc - es!
brand him. He is such a sil - ly lad, That I can - not stand him!

Glan - ces fond she to him threw, Till with joy his heart beat fast,
Horse-man cries with laugh-ing glance, "Then to say good-night I'm fain!"

p

Tho' no word she spoke 'tis true, Her heart's love to him had passed!
"Tis to love me your last chance, For I'll not re-turn a - gain!"

mf *rit.* *a tempo.* *p rit.*

Slower

Sil - ly sol-dier on-ward speed, Who my mean-ing may not read!

pp

Sil - ly sil - ly horse-man, Why your ver-y horse can Show more sense if there be need!

rit. *a tempo.* *p rit.* *a tempo.* *f*

Sil - ly sol-dier ride a - way, You're too dull with me to stay,

pp

rit. *a tempo.*

Sil - ly sil - ly horse-man, Why your ver-y horse can Make you seem a jack I say!

p rit. *mf a tempo.* *fz*

f

Sil - ly sil - ly horse-man, Why your ver-y horse can Make you seem a jack I say!

p *rit.* *f* *fz*

Gobble Duet

(Solo Arrangement)

"The Mascot"

E. Andran

Moderato

p (Bettina)

When I be-hold your man-ly form, A sweet e - mo - tion a - gi -
When - ev - er, love, your eyes meet mine, I feel a strange ex-hil-o -

(Pippo)

tates me, And when Bet - ti - na's face I see, De - light un -
ra - tion, And of your hair the sweet per - fume, Gives a de -

sempre p

(Bettina)

boun - ded per - me - ates me, The tones me - lo - dious of your voice, Are
light - ful ti - til - la - tion, When you ap - proach me sud - den - ly, Just

(Pippo)

sweet - er far than sweet - est hon - ey, And when your glan - ces rest on
like a lit - tle - chick, — trem - ble, And when your lit - tle hand meets

mf (Bettina)

me, Right there, it makes me feel so fun - ny. I my
mine, My rap - tures I can - not dis - sem - ble.

mf

(Pippo)

tur - keys love, And I my — sheep love, When they sound their sweet

f (Both).

gobble, gobble, gobble, When they soft - ly bleat baa, But —

f accel.

rit. (Bettina) (Pippo)

You I more than tur - keys love, And you

rit.

(Bettina)

more than sheep I love, When they sound their sweet-est gobble, gobble, gobble,

(Pippo) *p* *(Bettina)* *f* *(Pippo)*

When they soft - ly bleat baa, gobble, gobble, gobble, baa, gobble, gobble, gobble, baa,

p *(Bettina)* *f* *(Pippo)* *(Bettina)*

gobble, gobble, gobble, baa, gobble, gobble, gobble, gobble, gobble, gobble, gobble, gobble, baa,

rit. *dim.*

gobble, gobble, gobble, gobble, gobble, gobble, baa, _____ gobble, gobble, gobble, gobble, gobble, gobble, baa, _____

Know'st Thou Yonder Land?

"Mignon"

A. Thomas

Andante

Know - est thou yon - der land,
Know - est thou yon - der land,

where the or - ange grows? Where the fruit is of
with its walls of pride? Vast and state - ly

gold, and so fair the rose? Where the breeze
halls, where all splen-dour a - bide? Where mar - ble

gent - ly wafts the songs of birds;
stat - ues grand all a - round you may see;

Where the sea - son round So mild on lov - ers'
Where de - light was my por - tion Ere clouds of fate were

sempre dolce

words! — When so calm and so soft, like heaven's blessing
o'er me! And the lake ev - er clear, where o'er the wa - ter

pp

poco cresc. *dim.*

true, Spring e - ter - nal - ly doth reign with the sky ev - er blue! —
far, Man - y a gliding bark, goes by like bird of air! —

A - las — why a - far am I stray - ing, why ev - er lin - ger

here? 'Tis with thee I would fly, 'Tis there!— 'Tis there my heart's love o -

f

mf

This system contains the first four measures of the piece. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are 'here? 'Tis with thee I would fly, 'Tis there!— 'Tis there my heart's love o -'. The piano accompaniment starts with a grand staff. The first measure has a forte (*f*) dynamic, while the second measure has a mezzo-forte (*mf*) dynamic. The piano part features a descending eighth-note pattern in the right hand and a sustained bass line in the left hand.

bey - - - ing 'Twere bliss to live and to die, 'Tis

This system contains measures 5 through 8. The vocal line continues with the lyrics 'bey - - - ing 'Twere bliss to live and to die, 'Tis'. The piano accompaniment continues with the same descending eighth-note pattern in the right hand and a sustained bass line in the left hand. The dynamics are not explicitly marked in this system.

there my heart's love o - bey - - ing I'd live, I _____ would

f

mf

p

This system contains measures 9 through 12. The vocal line continues with the lyrics 'there my heart's love o - bey - - ing I'd live, I _____ would'. The piano accompaniment continues with the same descending eighth-note pattern in the right hand and a sustained bass line in the left hand. The dynamics are marked as *f* (forte) in measure 9, *mf* (mezzo-forte) in measure 10, and *p* (piano) in measure 11.

die.

f

dim.

This system contains measures 13 through 16. The vocal line continues with the lyrics 'die.'. The piano accompaniment continues with the same descending eighth-note pattern in the right hand and a sustained bass line in the left hand. The dynamics are marked as *f* (forte) in measure 13 and *dim.* (diminuendo) in measure 14.

The Magnet And The Churn

"Patience"

A. Sullivan

Allegretto

A mag - net hung in a hard-ware shop, And all a-round was a
And i-ron and Steel ex - press'd sur-prise, The nee-dles o - pen'd their

lov - ing crop Of scis-sors and nee - dles, nails and knives,
well drill'd eyes, The pen - knives felt "shut - up," no doubt, The

Of - fer-ing love for all their lives, But for
scis-sors de-clar'd them-selves "cut - out," The —

i - ron the mag - net felt no whim, Tho' he
ket-tles they boiled with rage, tis said, While —

charm - ed i - ron it charm'd not him, From nee - dles and nails and —
 ev - 'ry nail — went off its head, And hi - ther and thi - ther be -

cresc.

p

cresc.

knives he'd turn, For he'd set — his love! — on a Sil - ver Churn!
 gan to roam, Till a ham - mer came up! — and drove them home!.

f

f

A Sil - ver Churn! A Sil - ver Churn! His
 It drove them home! It drove them home! While

p

p

most aes - the - tic, — Ve - ry mag - ne - tic, — Fan - cy took this — turn, If
 this mag - ne - tic. — Pe - ri - pa - te - tic, — Lov - er he lived to — learn, By

cresc. *cresc.*

I can whee-dle a knife or nee-dle, Why not a Sil-ver Churn? His-
no en-dea-vor can mag-net e-ver, At-tract a — Sil-ver Churn! His-

cresc. *cresc.*

most aes-the-tic, — Ve-ry mag-ne-tic — Fan-cy took this — turn If

f

I can whee-dle a knife or nee-dle, Why not a Sil-ver Churn?

mf

f

The Flowers That Bloom In The Spring

"The Mikado"

Allegretto

A. Sullivan

Piano introduction in G major, 6/8 time. The right hand features a melody with eighth and sixteenth notes, starting with a forte (*ff*) dynamic and ending with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with chords and single notes.

First vocal entry and piano accompaniment. The vocal line begins with the lyrics "The flow-ers that bloom in the spring, Tra la, Breathe". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

Second vocal entry and piano accompaniment. The vocal line continues with the lyrics "The flow-ers that bloom in the spring, Tra la, Have pro-mise of mer-ry sun-shine, noth-ing to do with the case. As we mer-ri-ly dance and we I've got to take un-der my". The piano accompaniment maintains the eighth-note accompaniment in the left hand.

Third vocal entry and piano accompaniment. The vocal line concludes with the lyrics "sing, Tra la, We wel-come the hope that they bring, Tra la, Of a wing, Tra la, A most un-at-trac-tive old thing, Tra la, With a". The piano accompaniment continues with the same eighth-note accompaniment in the left hand.

sum-mer of ro-ses and wine, Of a sum-mer of ro-ses and
ca-ric-a-ture of a face, With a ca-ric-a-ture of a

wine; face; And that's what we mean when we say that a thing, Is
face; And that's what I mean when I say, or I sing, "Oh

rall.
wel-come as flow-ers that bloom in the spring, Tra la la la la, Tra
bo-ther the flow-ers that bloom in the spring, Tra la la la la, Tra

la la la la, The flow-ers that bloom in the spring. Tra
la la la la, Oh bo-ther the flow-ers of spring. Tra

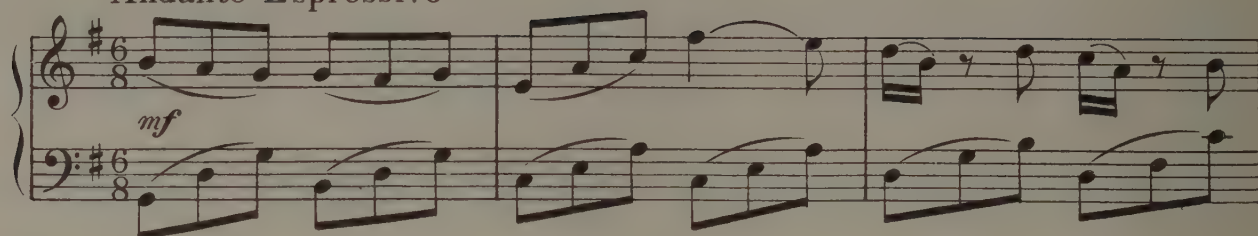
la la la la, Tra la la la la, Tra la la la la la!
la la la la, Tra la la la la, Tra la la la la la!

Tit Willow

"The Mikado"

A. Sullivan

Andante Espressivo



On a tree by a riv - er a lit - tle tom - tit, Sang, —
 He — slapp'd at his chest as he sat on that bough, Sing - ing
 Now I feel just as sure as I'm sure that my name, Is - n't

 The vocal melody begins on the second measure of the first system. The piano accompaniment continues with the same eighth-note pattern in the left hand and a more active melody in the right hand.

"Wil - low, tit - wil - low, tit - wil - low!" — And I
 "Wil - low, tit - wil - low, tit - wil - low!" — And a
 "Wil - low, tit - wil - low, tit - wil - low!" — That 'twas

 The vocal melody features a call-and-response pattern between the vocal line and the piano accompaniment. The piano part has a more complex right-hand melody.

said to him, "Dicky — bird, why do you sit, Sing - ing
 cold per - spi - ra - tion be - span - gled his brow, Oh —
 blight - ed af - fec - tion that made him ex - claim, "Oh —

 The vocal melody continues with a similar eighth-note pattern. The piano accompaniment remains consistent with the previous sections.

“Wil - low, tit - wil - low, tit - wil - low? — “Is it
 “wil - low, tit - wil - low, tit - wil - low!” — He —
 “wil - low, tit - wil - low, tit - wil - low!” — And if

weak - ness of in - tel - lect bir - die?” I cried, “Or a
 sobb'd and he sighd and a gur - gle he gave, Then he
 you re - main cal - lous and ob - du rate I shall —

rath - er tough worm in your lit - tle in - side?” With a shake of his poor lit - tle
 threw him - self in - to the bil - low - y wave, And an ech - o a - rose from the
 per - ish as he did, and you will know why, Though I prob - a - bly shall not ex -

head he re - plied, “Oh wil - low, tit - wil - low, tit - wil - low!” —
 su - i - cide's grave, “Oh wil - low, tit - wil - low, tit - wil - low!” —
 claim as I die, “Oh wil - low, tit - wil - low, tit - wil - low!” —

The Torpedo And The Whale

"Olivette"

E. Audran

mf

In the North sea liv'd a whale,
All went well un - til one day,
"Just you make tracks," cried the whale,

sf > p *p*

f

In the North sea liv'd a whale, In the North sea liv'd a whale,
All went well un - til one day, All went well un - til one day,
"Just you make tracks," cried the whale, "Just you make tracks," cried the whale,

mf

mf *f*

Big in bone and large in tail, Big in bone and large in tail,
Came a strange fish in the bay, Came a strange fish in the bay,
Then he lashed out with his tail, Then he lashed out with his tail,

(Humming)

Oh!
Oh!
Oh!

p

This whale used un - du - ly, To
 This fish was in - deed, oh! A
 The fish be - ing load - ed, Then

swag-ger and bul - ly, And oh! and oh! The la - dies lov'd him
 Wool-wich tor - pe - do; But oh! but oh! The big whale did not
 and there ex - plo-ded, And oh! and oh! That whale was seen no

f

so! This whale used un - du - ly, to swag-ger and bul - ly, And
 know. This fish was in - deed, oh! A Wool-wich tor - pe - do; But
 mo. The fish be - ing load - ed, Then and there ex - plo - ded, And

oh! and oh! The la - dies lov'd him so!
 oh! but oh! The big whale did not know.
 oh! and oh! That whale was seen no

1st & 2nd Verses 3rd Verse

more.

I Have Lost My Eurydice

"Orfeo"

C. W. von Gluck

Andante espressivo

mf

I have lost my Eu - ry - di - ce Nothing

p

e - quals now my grief, Hope nor madd'n-ing un - be - lief, Noth - ing

comes to my re - lief, Noth - ing comes to my re - lief.

Eu - ry - di - ce! Eu - ry - di - ce! re -

spond them, re - spond them! re - spond

them! 'Tis thy lov - er, thy faith - ful lov - er, Yes, let his

voice thy haunts dis - cov - er, thy haunts dis - cov - er. I have

lost my Eu-ry - di - ce! Nothing e - quals now my grief, Hope nor maddn-ing un - be -

lief Noth - ing comes to my re - lief, Noth - ing comes to my re -

lief, Eu-ry - di - ce! Eu-ry - di - ce! Such fearful an - guish make me to

lan - guish with grief op - pressed. Ah! what tor - ments in - vade my breast I have

lost my Eu - ry - di - ce Noth - ing e - quals my dis - tress, Hope nor

madd'n - ing un - be - lief, — Noth - ing comes to — my re - lief, Hope nor

madd'n - ing un - be - lief — Noth - ing comes to — my re - lief!

I'm Called Little Buttercup

"H. M. S. Pinafore"

A. Sullivan

Tempo di Valse

Piano introduction in 3/4 time, marked *f* (forte). The melody is in the right hand, starting on G4, and the bass line is in the left hand, starting on G2. The piece is in the key of G major.

First vocal line, marked *mf* (mezzo-forte). The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "I'm call'd lit - tle But - ter - cup, Dear lit - tle".

Second vocal line. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "But - ter - cup, Though I could nev - er tell why, But still I'm call'd".

Third vocal line. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "But - ter - cup, Poor lit - tle But - ter - cup, Sweet lit - tle But - ter - cup I. I've".

snuff and to - bac - cy, And ex - cel - lent jack - y; I've scis - sors and watch - es, and

knives; I've rib - bons and lac - es to set off the fac - es Of

pret - ty young sweet - hearts and wives; I've trea - cle and tof - fee, I've

tea and I've cof - fee, Soft tom - my and suc - cu - lent chops; I've

rall.

chick-ens and con-ies, And pret-ty po - lo-nies, And ex-cel-lent pep-per-mint drops. —

rall.

a tempo.

— Then buy of your But-ter-cup, Dear lit-tle But-ter-cup Sail-ors should nev-er be

a tempo.

shy, So buy of your But-ter-cup, Poor lit-tle But-ter-cup Come, of your But-ter-cup

f

buy. —

f

Admiral's Song

"H. M. S. Pinafore"

A. Sullivan

Moderato

(Sir Joseph)

I am the mon-arch of the sea, The ru-ler

(Hebe)

of the Queen's Na - vee, Whose praise Great Bri-tain loud - ly chants, And

f

(Chorus)

we are his sis-ters and his cous-ins and his aunts, And we are his sis-ters and his

cou - ins and his aunts, His sis - ters and his cous - ins and his aunts,

dim.

(Sir Joseph)

When at an-chor here I ride, My bo-som swells with

*mf**(Hebe)*

pride, And I snap my fin-gers at a foe-man's taunts, And so do his sis-ters and his

(Chorus)

cous-ins and his aunts, And so do his sis-ters and his cous-ins and his aunts, His

sis-ters and his cous-ins and his aunts.

*f**f**dim.*

(Sir Joseph)

But when the breez-es blow, I gen-er-al-ly go be-

mf

(Hebe)

low. And seek the se-clu-sion that a cab-in grants. And

(Chorus)

so do his sis-ters and his cous-ins and his aunts, And so do his sis-ters and his

cresc.

cous-ins and his aunts, And so do his sis-ters and his cous-ins and his aunts, His

cresc.

sis-ters and his cousins, Whom he reckons up by dozens, and his aunts. —

ff

Farewell, My Own

"H. M. S. Pinafore"

A. Sullivan

Moderato $\text{\textcircled{S}}$ (*Ralph*)

Fare - well, my own,

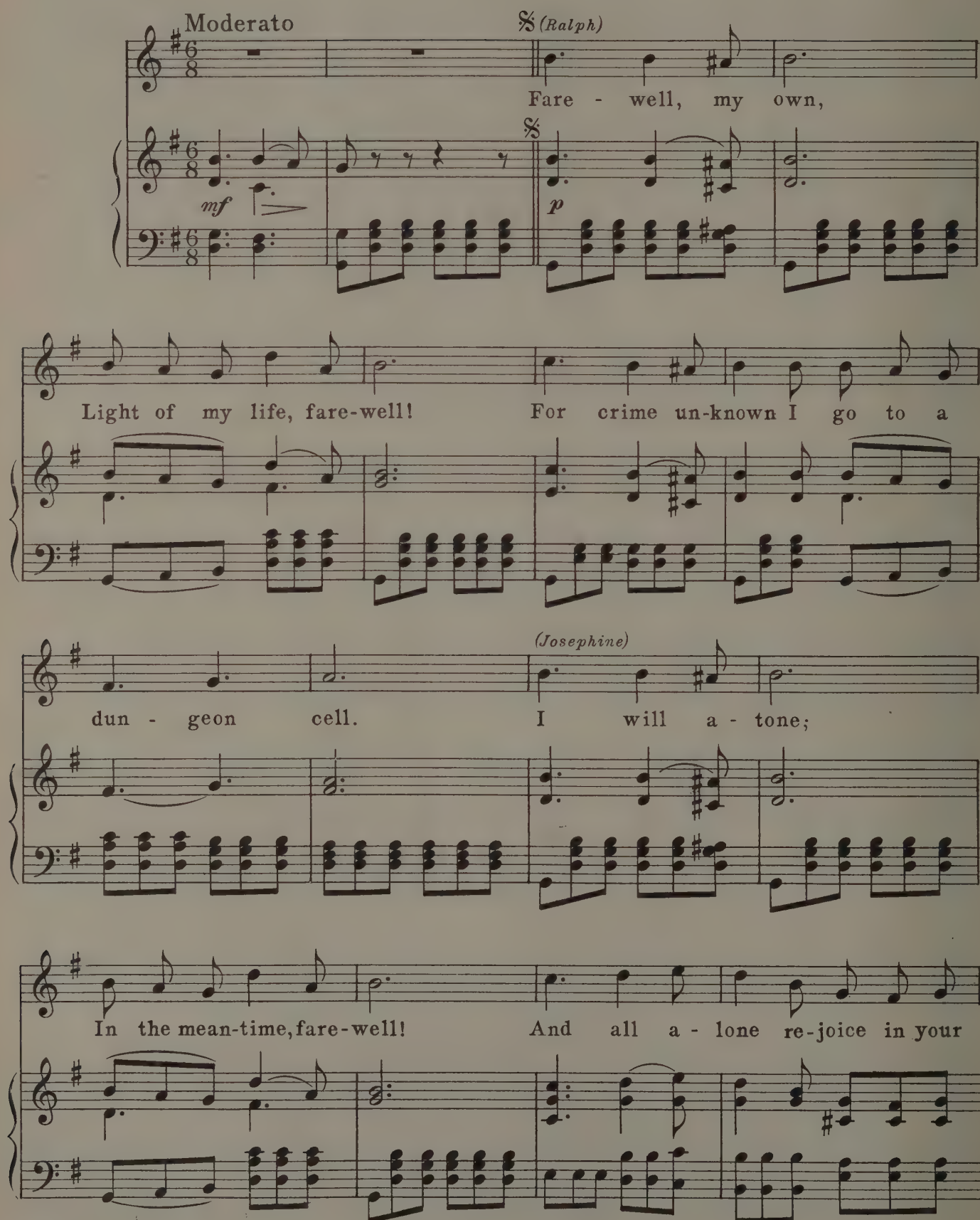
mf *p*

Light of my life, fare-well! For crime un-known I go to a

(Josephine)

dun - geon cell. I will a - tone;

In the mean-time, fare-well! And all a - lone re-joice in your



dun - geon cell! A bone a bone, I'll

Fine

pick with this sai - lor fell; Let him be shown at once to his

(Hebe)

dun-geon cell. He'll hear no tone Of the maid-en he loves so well!

No tel - e - phone Com-mu - ni - cates with his cell.

rit.

D.S. al Fine

The Wild Rose

"Queen's Lace Handkerchief"

Johann Strauss

Tempo di Valse Lento

Piano introduction in B-flat major, 3/4 time. The music is marked *f* (forte) and *dim. e rit.* (diminuendo e ritardando). It features a melody in the right hand and a bass line in the left hand, both consisting of eighth and quarter notes.

First vocal entry and piano accompaniment. The vocal line is marked *p a tempo.* (piano, at tempo). The lyrics are: "Where the wild rose sweet-ly doth blow, There I must go,". The piano accompaniment is marked *p dolce a tempo.* (piano, dolce, at tempo) and features a steady bass line with chords.

Second vocal entry and piano accompaniment. The vocal line continues the melody. The lyrics are: "Where the bird - lings sing of my woe,". The piano accompaniment continues with chords and a steady bass line.

Third vocal entry and piano accompaniment. The vocal line continues the melody. The lyrics are: "If to thy heart my sor - row's known, Then it must be_ of stone, Or_ it". The piano accompaniment continues with chords and a steady bass line.

love_ had shown, Not left me a - lone To sing in sad-dend tone, Ah!_____

pp dolce
Where the wild rose sweet-ly doth blow, There I must

go, Where the night - in-gales sing so soft and low; Yes,

sing_ of my deep woe!_____

pp dim.

Truffle Song

"Queen's Lace Handkerchief"

Johann Strauss

mf

The piano introduction is in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

p

Such dish by man not oft is seen, As
With - in the pie's soft, ten - der breast, It

The first system of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The lyrics are written below the vocal line.

that which once — I tast - ed, 'Twas served at sup - per
lay by crust — sur-round - ed, Just like a bird - ling

The second system continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

by the queen, All nice - ly brownd and past - ed. I
in its nest, Ah what de - light un - bound - ed. It

The third system concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

taste it yet that lit - tle thing, That sweet dish of which now I
 peep'd out dark with melt - ing grace, But when torn swift from out its

sing. Beau - ti - ful is its fra - grant smell, No words it's
 place, Oh then a won - drous smell - a - rose, Which haunts my

pp

sweet - ness e'er can tell, Beau - ti - ful is its fra - grant
 dreams when I re - pose, Oh then a won - 'drous smell a -

smell, I love it, oh so ve - ry well. Ah! — The
 rose, And still it haunts my roy - al nose.

truf - fle, the truf - fle, Ah! the truf - fle is the

dish - for me, the truf - fle, the truf - fle, Ah! no

fin - er dish - can be!

1. 2.

Ev'ry Flower

"Rigoletto"

G. Verdi

Allegretto

pp

The piano introduction is in 6/8 time, featuring a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a melody of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The piece is marked *pp* (pianissimo).

con eleganza
mf

Ev'-ry flow - er _____ for me has some beau - ty when it
Cold fi - del - i - - - ty, for to en - joy - ment I would

p

The vocal entry is marked *con eleganza* and *mf* (mezzo-forte). The piano accompaniment is marked *p* (piano). The vocal line features a melodic phrase with a fermata on the word "er". The piano accompaniment consists of chords and moving lines in both hands.

glows, _____ O its per - - fume, _____ its per-fume can cher - ish;
shun, _____ As the worst, yes _____ the worst of dis - eas - es;

The vocal line continues with a melodic phrase. The piano accompaniment continues with chords and moving lines in both hands.

mf

Be it fair rose whose scent ne'er would per - ish,
 Let the dul - lard be con-stant who pleas - es,

p

or the dai - sy that blooms in the grove.
 hearts that feel love those hearts must be free.

mf

To all fair - est I'd fain pay my du - - ty, Why should
 How I laugh at the fu - ry of hus - - bands, How I

mf

I all my fond - - ness re - strain - ing Un-to
 laugh at the lov - - ers' deep sigh - ing E'en the

cresc.

oth - ers give tears, be com - plain - ing while my sens - es, while my
eyes, yes of Ar - gus de - fy - ing, when some beau - ty I can

cresc.

cresc.

sens - es their charms sweet - ly move, my sens - - - -
charm, I can charm I see, when

cresc.

f

- - - es, while my sens - es their charms sweet - ly move!
some beau - ty who charms me I see!

f

Woman Is Fickle

(La Donna é Mobile.)

"Rigoletto"

G. Verdi.

Allegretto

The piano introduction is in 3/8 time, starting with a forte (*f*) dynamic. It features a series of chords in the left hand and a melodic line in the right hand. The tempo is marked *Allegretto*. The introduction ends with a *marcato* marking and a series of accented notes.

The first line of the song is in 3/8 time. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Wom - an is fick - le, false al - to - geth - er; Moves like a feath - er, Wretch - ed the day is when she looks kind - ly; Trusts to her blind - ly,"

The second line of the song is in 3/8 time. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "borne on the breez - es Wom - an with witch - ing smile, will e'er de - ceive you, He life thus wast - ing Yet he must sure - ly be dull be - yond meas - ure,"

Of-ten will grieve you
Who of love's hap-pi-ness

Yet as she pleas-es
Ne'er has been tast-ing

Her heart's un-feel-ing
Wom-an's un-feel-ing

False al-to-geth-er
False al-to-geth-er

moves like a feath-er Borne on the breeze.
moves like a feath-er Borne on the breeze.

Borne on the breeze
Borne on the breeze

Borne _____
Borne _____

Yes, borne on the breeze.
Yes, borne on the breeze.

Quartet from "Rigoletto"

Solo Arrangement

G. Donizetti

Andante *mf*

Fair - est daugh - ter of the Gra - - ces, I, thy

p

hum - ble slave im - plore — thee, With one ten - der word to joy re -

dolce *mf*

store — me, end the pangs, the pangs of un - re - quit - ed love. Of my

p

an - guish, see the trac - es, Thee I treas - ure all a -

bove, With one ten - der word to joy re - store me, end the

(Maddolena)

pangs, the pangs, of un - re - quit - ed love. I ap - pre - ci - ate you right - ly, All I say is but to

(Gilda) (Maddolena)

flatter, Ah, — to — speak of love so light - ly, Ah, I laugh to think how many yet your tender tale may

(Gilda)

(Rigoletto)

(Gilda)

move, Words like these to me were spoken, Thy tears will not a-vail; He is

false, my heart is broken, and now it was, it was in

vain for bliss I strove, ah, ah, all in vain, yes, all in vain, Fair-est

mf daughter of the Graces, I, thy

p

hum - ble slave, im - plore _____ thee, With one

ten - der word to joy re - - store _____ me, end the

(Gilda) *p* pangs, the pangs of un - re - quit - ed love. He's false, my heart, my heart, is *f*

leggiero *p* *f*

brok - - - en, Ah, in vain for bliss I

p *f*

strove, for he is false, my heart is brok - en, Ah, in vain for bliss I

p *piu cresc. poco a poco*

strove, for he is false, my heart, is

f *cresc.* *ff con fuoco*

brok - en, Ah, in vain, for bliss I strove, ah, in vain for

p

bliss I strove, I strove for he is

mf false, Ah, vain-ly for bliss I *p* strove, for he is

mf false, Ah, vain-ly for bliss I *p* strove, For he is false, ah, he is false,

rit. in vain for bliss I strove, for bliss I strove in

pp vain!

I Would Linger

"Romeo and Juliet"

Ch. Gounod

Tempo di Valse

The musical score is written for piano and voice. The piano introduction consists of two systems of staves. The first system shows the piano playing a rhythmic pattern in the right hand and a more active line in the left hand, marked *ff*. The second system continues this pattern, with the right hand playing a series of chords marked with accents (^) and the left hand playing a steady eighth-note accompaniment, also marked *ff*. The vocal melody begins in the third system, starting with a rest followed by the exclamation "Ah!". The lyrics "I would lin - - ger" are set to a melody that descends and then rises. The piano accompaniment for the vocal section is marked *dim.* and *p*. The final system of the score shows the vocal melody continuing with the lyrics "in this day - - dream That", with the piano accompaniment providing a steady eighth-note accompaniment.

ff

Ah!

dim. *p*

I would lin - - ger

dim. *p*

in this day - - dream That

en - - - thralls me with fond de - -

cresc. *dim.*

light Sweet and hap - - - py does

this day seem Born of bliss

cresc.

and beau - - - ty bright, I

f

would lin - - - ger in this day - - -

dream That en - - - thralls me with

cresc.

fond de - - - light, Sweet and hap - - -

dim. *p* *cresc.*

py does this day seem, Born

of bliss and beau - - ty

piu cresc. *dim.*

bright, beau - ty bright, But this pleas - - ure, youth's sole treas -

p

- ure, Bloom-eth, ah! - soon 'tis dead; Af - ter greet-

p

- - ing, fol - lows weep - - ing, Love com-eth, - peace hath fled,

p

Love com-eth, Love com-eth and peace hath

The first system of the musical score, measures 1-6. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are: "Love com-eth, Love com-eth and peace hath". The piano part includes dynamic markings *p* at measures 2 and 4.

fled. Ah!

The second system of the musical score, measures 7-12. The vocal line continues with "fled. Ah!". The piano accompaniment features a more active melody in the right hand and sustained chords in the left hand. The lyrics are: "fled. Ah!".

pp I would lin-ger in this

The third system of the musical score, measures 13-18. The vocal line begins with a *pp* (pianissimo) dynamic marking. The lyrics are: "I would lin-ger in this". The piano accompaniment has a *p* (piano) dynamic marking in the bass line.

day - dream That en-thralls me

The fourth system of the musical score, measures 19-24. The vocal line continues with "day - dream That en-thralls me". The piano accompaniment features a *cresc.* (crescendo) marking in the bass line towards the end of the system.

with fond de - - - light Sweet and

dim. *p*

hap - - - py does this day seem,

cres. *cen.*

Born of bliss and beau - - - ty

mol. *- to*

un poco piu mosso ma non troppo

bright, Far from the cold world's sor - row Let me rest,

pp

Let me rest in my dream, Leave to stern fate the mor-row,

rit. Now the roses bloom, and youth sheds its per-fume. *a tempo* Ah!

Ah! Ah! Ah!

f Ah!

cresc. *f*

f

Sweet and hap - - - py, Ah! sweet and hap - -

f

py Ev - - er is youth's dream, — Sweet

and hap - - - py —

ff

is love's young — dream!

ff

My Heart At Thy Sweet Voice

"Samson and Delilah"

C. Saint Saëns

Andante sostenute

p

mf

My heart at thy sweet voice Swift un-folds like a
As when a-cross the field Zeph-yrs soft-ly are

p

flow-er, When the dawn first is show-ing.
blow-ing While the wheat is gent-ly sway-ing,

mf

But oh! to
'Tis thus my

espressivo

p

stop my tears
heart is moved;

Thou hast it in thy pow - er,
And thus while love 'tis show - ing,

dim.

p

One word more, ——— love, be - stow - ing.
To the voice 'tis trib - ute pay - ing.

p

espressivo

mf

To thy De - li - lah
An ar - - - row is less

f

p

say: Thou re - turnest for al - way! Re -
fleet, That brings death in its flight, Than thy

mf

p

mf stringendo et cresc.

peat thy woo - ing ten - der, All the vows once more
love, who would fain Rush to thy arms at thy

f *p* *stringendo et cresc.*

tell; Those sweet vows lov'd so well!
sight, Rush to thee at thy sight.

cresc.

rit. **Un poco piu lento**

Ah! come, list to
Ah! come, list to

rit. *pp* *espressivo*

my fond woo - ing! 'Tis with ar - - - dor my
my fond woo - ing, 'Tis with ar - - - dor my

cresc.

heart _____ in - bu - ing! Lis - ten un - to my woo - ing,
 heart _____ in - bu - ing. Lis - ten un - to my woo - ing,

*cresc.**piu cresc.**dim.*

Lis - ten un - to my woo - ing. Ah! _____ 'tis with ar - - - dor my
 Lis - ten un - to my woo - ing, Ah! _____ 'tis with ar - - - dor my

*piu cresc.**dim.**pp*

heart _____ im - bu - - - ing!
 heart _____ im - bu - - - ing.

My own

Samson!

*pp**p molto espressione*

I love _____ thee!

*dim.**pp*

'Mid Lures, 'Mid Pleasures

"Rinaldo"

G. F. Händel

Larghetto

p

The first system of the musical score is in G major (one sharp) and 3/4 time. It begins with a treble clef staff and a grand staff (treble and bass clefs). The tempo is marked 'Larghetto' and the dynamics are 'p' (piano) for the voice and 'pp' (pianissimo) for the piano accompaniment. The lyrics are: 'Mid lures, 'mid pleas-ures, hope-less I

*cresc.**dim.*

The second system continues the melody and accompaniment. The lyrics are: lan-guish, vain-ly de-plor-ing my free-dom lost, The piano part features a triplet of eighth notes in the right hand and a corresponding triplet in the left hand, both marked with a '3' and a slur. Dynamics include 'cresc.' (crescendo) and 'dim.' (diminuendo).

cresc.

The third system continues the melody and accompaniment. The lyrics are: vain-ly de-plor-ing, vain-ly de-plor-ing my free-dom The piano part features a triplet of eighth notes in the right hand and a corresponding triplet in the left hand, both marked with a '3' and a slur. Dynamics include 'cresc.' (crescendo).

*dim.**pp*

The fourth system concludes the piece. The lyrics are: lost! 'Mid lures, 'mid pleas-ures, hope-less I lan-guish, The piano part features a triplet of eighth notes in the right hand and a corresponding triplet in the left hand, both marked with a '3' and a slur. Dynamics include 'dim.' (diminuendo) and 'pp' (pianissimo).

cresc. *dim.*

vain - ly de - - plor - ing my free - - dom - - lost!

cresc. *dim.* *p*

mf

Heav'n, who can'st meas - ure my pain and an - guish, thee I'm im -

plor - ing, by ill - fate toss't thee, thee I'm im - plor - ing, by

ill - fate tost! 'Mid lures, 'mid pleas - ures,

hope-less I lan-guish, vain-ly de - plor-ing my free - - dom -

poco accelerando

lost, vain-ly de - plor - ing, vain-ly de - plor - ing my

poco accelerando

a tempo

free - - dom - lost. 'Mid lures, 'mid pleas-ures, hope-less I

a tempo

lan-guish, vain-ly de - - plor - ing my free - - dom - lost.

From Fair Provence

233

"La Traviata"

G. Verdi

Andante *mf* *dolce* *marcato*

From fair Provence's soil and sea, who hath won thy heart a - way, Who hath

p *dolce* *marcato*

won thy heart a - way, From fair Provence's soil and sea? From thy na - tive sun - ny clime, What strange

pp *dolce*

fate caused thee to stray, What strange fate caused thee to stray, From thy na - tive sun - ny clime? O, re -

marc. *pp*

member in thy woe, All the joy that waits for thee, All the peace thy heart would know, on - ly

dolce *dolce*

f con espressivo

there still found may be, All the peace thy heart would know, on - ly there still found may be;

f con espressivo

con forza *pp rall.* *a tempo*

Heav'n guid-ed me! Heav'n guid-ed me! Heav'n guid-ed me!

con forza *pp rall.* *a tempo*

mf *dolce* *marc.*

Ah! thy fa - ther old and worn, what he felt thou ne'er canst know, Ah, thy

p *dolce* *marc.*

pp *dolce*

fa - ther old and worn, what he felt thou ne'er canst know, In thine ab-sence so for-lorn, seem'd his

pp *dolce*

marc. *pp*

home with grief and woe, In thine ab-sence so for-lorn, seem'd his home with grief and woe. But I

marc. *pp*

dolce

find thee now a - gain, if my hope doth not mis-lead! If yet hon-or doth re-main with its

dolce

f con espressivo

voice not mute or dead, If yet hon-or doth re-main with its voice not mute or dead,

f con espressivo

con forza *pp rall.*

Heav'n sends me aid! _____ Wilt thou not heed a fa-ther's love?

con forza *pp rall.*

Hymn

"Stradella"

E. Flotow

Andante *p* *calando*

O Vir - gin Ma - - - ry

sanc - - ti - fied of heav - - en, Saint - ly Ma - don - - - na

cresc. *rit.* *p^{a tempo}*

Moth - er of our Lord on high! Ah! Look down up - on - - - us,

cresc. *rit.* *p^{a tempo}*

Look — down be - nign - - ly From thy — high dwell - ing gaze on

us, in — love Bless us, dear — Moth - - er —

Thou — who de - light - - - est That all thy dear — ones be

bright hopes par - - tak - - ing, all to make glad, Ah! —

p

An - gel of Heav - en, Oh _____ Maid - en

Ma - - - ry, Saint - ly Ma - don - - - na, _____

Moth - - - er _____ of God, Ah! Look down up -

poco a poco cresc.

on _____ us hap - - - py _____ chil - - dren!

Kind - ly and mild - ly from thy seat on

f rall.

high Thy help we im - plore, Ah! Ho - ly Ma -

f rall.

don - na, On us thy bless - ing, On us thy

f *p*

bless - ing kind be - stow!

pp

Lovely Night

"Tales of Hoffman"

J. Offenbach

Moderato

p Love - ly night whose

pp star - ry smile Our ten - der rap - ture bless - es,

Night of love, our love_ the while With thy_ ca - ress be -

cresc. guile! Short is life, the hours they fly, And

cresc.

dim. joy with them is fly - ing, *cresc.* Fleet - ing rap - tures

dim. drift - ing by, A - las, too soon you die, Up -

on the gen - tle breeze, In sweet fra-gran-cy sigh - ing! Then

while Love's mo - ments fleet, Let our ar-dent lips meet, Let our

dim.

ar - dent lips meet, Let our ar - dent lips meet! Ah! —

dim.

pp

Love - ly night, whose star - ry smile, Our ten - der rap - ture

pp

bless - es, Night of love, our love - the while, With thy - ca - ress be -

cresc.

guile. O night whose star - ry smile Ah! Our love's sweet rap - ture

cresc.

bless - es, With - ca - ress - es the hours be -

guile! Ah! ah! ah! ah!

ah! ah! ah!

ah!

Still So Gently O'er Me Stealing

"La Sonnambula"

V. Bellini

Allegro moderato

p

Still so gent - ly o'er me steal - - ing, mem - 'ry
heart is full of sor - - row that thou

will bring back the feel - ing, Spite of all my grief re -
hast thy plight - ed word for-sook, What means it now, the

veal - - ing that I love thee, that I dear - ly love thee still! Though some
mor - - row when the past, the past is now a clos - ed book! Though my

oth - er swain may charm — thee, Ah, no oth - er — e'er — can —
heart with grief is storm - - ing,

warm — me, Yet ne'er fear I will — not — harm thee, no, thou false one

no, no, I fond-ly love thee still, ah, ne'er fear, I will not harm thee, ne'er fear, I will not

harm thee, no, false one, no I — love thee, I love thee, false one, still! Yet my still!

1. 2.

Pilgrims' Chorus

"Tannhäuser"

R. Wagner

Andante maestoso

mp

I joy once more now, — O home to be - hold thee. In

p

glad - ness greet the lov'd vales that en - fold thee; Now

p

shalt thou rest my pil - - grim rod, In

p

God's good faith all my way have trod. By

p

poco cresc.

pen - - ance - - sore have - - re - - con - ciled, The

poco cresc.

poco cresc.

Lord who on my heart hath smiled Who

poco cresc. *mf*

cresc.

my re - - morse with bless - ing crown'd, The

cresc.

cresc.

Lord shall all my songs re - sound, The

cresc.

Lord shall all my songs re-sound!

That sav-ing grace to the pen-i-tent

giv-en, Shall lead at last to the

bliss of heav-en; Of hell and

death hath He no fear, I'll praise my

God life's jour - - ney here! Hal - le - lu -

jah! Hal - le - lu - jah, e - ter - nal - ly, e -

ter - - - - - nal - ly!

Evening Star

"Tannhäuser"

R. Wagner

Andante

p *piu p*

p *pp*

Thou star re - splen - - - dent, pure and bright,

'Mid hu - man life's dull shade and gloom,

mf *p*

Pour now o'er us thy stream of light,

p *pp*

Shine clear from heav - en, as - suage our doom.

Ere long a soul to thee a - scend - ing

Grace re - flect thy light ex - tend - ing,

pp un poco ritard. Ere long a soul to thee a - *piu p*

molto ritard. e cresc.

scend - - ing, Will grace re - - - flect thy

light - - - ex - tend - - - ing!

pp rit. *pp*

Drinking Song

"La Traviata"

G. Verdi

Allegretto

f

Fill high till with wine ev'-ry gob - let brim - ming shall
En - cir - cled by friends who are loved and lov - ing I

p

spark-le with ru - by like bright - ness Our hearts now beat-ing with
scorn the ap - proach of sad - ness For see ev'-ry face is all

pp

new found light ness shall dance to the strain of joy
beam - ing with glad ness and ev - er - y heart is gay

p

Fill high and cast all care a side for get that
Then live for joy for buds must fade and sum - mer's

time is fleet - ing And with a lov - er's fond greet -
scents are fleet - ing This life knows no re - peat -

ing the bliss - ful hours em - ploy Fill high till with
ing so fling your cares a way Fill high and

wine ev' - ry bright eye is swim - ming let rea - son be ban - ished for
drink to our next mer - ry meet - ing and live for joy to -

1

joy.

2

day Ah! Ah! We'll live while we may Ah! Ah!

We'll live for to day Ah!

Ah!

8va

Ah! I Have Sighed to Rest Me.

"Il Trovatore"

(Miserere)

Andante Sostenuto

G. Verdi

(CHORUS OF NUNS)

Have com - pas - sion up - on a soul de - part - ing, For that a -

bode from whence there's no re - turn - ing; Thy for - giv - ness, ah! pow'r di - vine im -

part - ing, Let him not be a prey to end - less burn - ing. That sol - emn pe -

ti - tion, so sad - ly a - seend - ing, With ter - ror and

mys - ter - y the air seems to fill! 'Gainst fa - tal fore -

bod - ing, my heart is con - tend - ing; My breath is sus - pend - ed, my puls - es are

still, Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! *

dim. *molto rit.*

(MANRICO)

Ah, I have sighed to rest me, Deep in the qui - et

p

*) This extra measure has been added to bring the ensuing melody in a medium vocal register.

gravel Do not for - get me, let me re-mem-ber'd be; Fare-well, my

(LEONRICO)

love, fare thee well, Leo-no-ra. How can I for - get thee, for my love's long en - dur - ing,

Great - er love than mine, — thou wilt not find it ex - ist - ing;

(MANRICO)

Ah! in heav'n a - bove, I'll wait, my love, for thee, I'll wait, my love I'll wait thee.

LEONORA

p For — I love thee on — ly and to thee I'll e'er true be,

pp Death — shall yield to love — and o - pen'd wide shall these gates be;

Ah! I'll wait for thee, in heav - en there a - bove, I'll wait for thee, I'll wait for

thee! Leo - no - ra mine! ———

p *f* *ff*

p *f* *ff*

p *f* *ff*

p *f* *ff*

"Il Trovatore"

Anvil Chorus

G. Verdi

Allegro

The musical score for the Anvil Chorus from "Il Trovatore" by Giuseppe Verdi is presented in five systems. The key signature is G major (one sharp), and the time signature is 2/4. The tempo is marked "Allegro". The score is written for piano accompaniment, featuring treble and bass staves. The first system is marked "f" (forte) and includes a trill (tr) in the right hand. The second system is marked "f" and includes a trill (tr) in the right hand. The third system is marked "f" and includes a trill (tr) in the right hand. The fourth system is marked "p" (piano) and includes a trill (tr) in the right hand. The fifth system is marked "p" and includes a trill (tr) in the right hand. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, dynamics, articulation marks, and trills.

See how the
Give us a

pp

shad - ous of night are fly - ing! Morn break-eth heav'ns glor-ious arch Un -
bum - per, both arm and hand new strenght and cour - age draw from flow - ing

tr

veil - ing! Like a young wid - ow, who wea - ry of sigh - ing, In days by her
beak - er See how the sun - light, ra - diant - ly glow - ing, Bor - rows new

f *pp*

gar - ments of sor - row and wai ing.
beams from our wind cups o'er flow - ing.

tr

cresc. *f*

Raise up to la-bor. Take each his ham-mer.) Who makes the
 Re - sume our la-bor. Take each his ham-mer.)

gip - sy's, a life with pleas-ure lad - en? Who makes the gip - sy's, a

life with pleas-ure la-den, who? Who the gip-sy's life a - dorns? Who makes his

tuta forza *fff* *f*

life, one with pleas-ure la - den. The gip - sy maid - en! - en!

1. 2.

Tempest of the Heart

"Il Trovatore"

G. Verdi

Largo

mf

Her bright
Airs that

p

eyes whose rad - iant gleam - ing, Pales the stars in you fair
wan - der murm - ring round us, Waft the prayer that I so

heav - en, With her smile in beau - ty beam - ing, Round me
lone - ly, Breathe for those blest ties that bound us, While her

dolce

throw this witch - ing spell, New ar - dor giv - en! Ah! this
love, oh! rare sweet dream, is mine, mine on - ly!

dolce

pas - sion pure with - in me burn - ing, More than

words shall plead a lov - er's part; — Her bright glan - ces on me

turn - ing, calm the tem - pest, calm the tem - pest of the

heart. This pure pas - sion in me burn - ing, More than words shall win me

fav - or Her bright glan - ces, on me turn - ing, calm the tem - pest of the

heart. This pure pas - sion in me burn - ing, More than words shall win me

fa - vor, Her bright glan - ces on me turn - ing, calm the tem - pest,

Ah! — calm the tem - pest in my heart! —

Home To Our Mountains

"Il Trovatore"

G. Verdi

Andantino

mf *pp*

Yes, I am grief worn and fain would rest me, But more than grief have

sad dreams op - prest me; Should that dread vi - sion rise in my slum - bers,

f *p*

Rouse me! its hor - rors then may de - part. Rest thee, O

f *p* *pp leggerissimo*

Moth- - er! I will watch o'er thee, Sleep may re -

store sweet peace to thy heart.

f *pp*

Home to our moun - tains let us re - turn, - love, There in thy

p

young days peace had its reign: - There shall thy sweet - song fall on my

slum - bers, There shall thy lute make me joy - ous a - gain Rest thee, my

dolciss.

moth - er! kneel - ing be - side thee, I will pour forth my - trou - ba - dour

lay. O sing, and wake now thy sweet lute's soft num bers, Yes I will pour

forth my - trou - ba - dour lay, O sing, and wake now thy 'sweet lute's soft

num - bers, Yes, I will pour forth my trou - ba - dour lay, a -

way, I pour forth my trou - ba - dour lay, Oh! sing, while

I with my trou - ba - dour lay lull thee to rest,

lull thee to rest.

p *pp*

It Was Not Thus To Be

"Trumpeter of Sakkingen"

V. Nessler

Andante con moto

1. How bad-ly is the course of life ad-
hate, were mine in am-ple

Piano

just - ed, That where sweet ros - es bloom, sharp thorns a - bound, What though the
meas - ure, A storm-tried, sad and wea - ry wan - d'r I, I dreamt of

heart has dear - ly, fond - ly trust - ed, The hour of part-ing will at last come
peace and hours of tran-quil pleas - ure, When un - to thee my path-way led me

round. Of thy fond glance, once I read the meaning, They spoke of
 night. Then through my soul a flash of joy went gleaming, Fain would I

espansivo

joy and happiness for me: God bless thee love, it was but idle
 pledge my youthful life to thee: God bless thee love, it was but idle

dream - ing, God bless thee love, it was not so to be, God bless thee
 dream - ing, God bless thee love, it was not so to be, God bless thee

love, it was but i - dle dream - ing, God bless thee
 love, it was but i - dle dream - ing, God bless thee

p

love, it was not so to be.
 love, it was not so to be.

p *sf* *sf*

1. *p* *sf* *p* *p*

2. Grief, en - vy,

Nightingale Song

"The Tyrolean"

Carl Zeller

Allegretto

When my dad was twen - ty -
But when sev - en - ty, my

one, ——— Poach - er sec - ond he, to none, ——— In the
dad, ——— And the best of life he'd had, ——— Once a

ten - der moon - light he ——— kissed his Ro - sie joy - ful -
long - ing look he cast, ——— at a pret - ty lass who

ly. Sweet as lip to lip they clung, ——— Then the
passed. And he sigh'd and said, "A - las, ——— Could I

night - in-gale's song rung, ——— Oft - en since that
see my Ro - sie pass, ——— Then cried out with

day gone by, The lov - ers used to sigh. ——— Sing a -
sud - den joy, Light heart - ed as a boy. ———

gain, sing a - gain, sing a - gain, ——— Night - in - gale, ——— once more

sing, _____ Sing a - gain, sing a - gain, sing a - gain, _____ As you

f

sang in that val - ley in spring! _____ Ah! _____

Humming

mf

Ah! _____ Sing a -

gain, sing a - gain, sing a - gain, _____ As you sang in that vale in spring! -

cresc.

Forget-Me-Nots

"Le Villi"

G. Puccini

Allegro Scstenuto

pp

ppp

dim. sempre

ppp

Andante Lento

Were I but you, love - ly

pp

flow - ers, Sweet for - get - me - nots so blue, With my

dear love I, ev - er, ev - er would

stay, Night and day! I'd

dim.

Detailed description: This is a musical score for a song, marked 'Andante Lento'. It features a vocal melody and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 6/8. The score is divided into four systems. The first system shows the vocal line starting with 'Were I but you, love - ly' and the piano accompaniment starting with a piano (*pp*) dynamic. The second system continues the vocal line with 'flow - ers, Sweet for - get - me - nots so blue, With my' and the piano accompaniment. The third system shows the vocal line with 'dear love I, ev - er, ev - er would' and the piano accompaniment. The fourth system shows the vocal line with 'stay, Night and day! I'd' and the piano accompaniment, ending with a *dim.* (diminuendo) marking. The piano accompaniment consists of chords and moving lines in both the right and left hands, providing harmonic support for the vocal melody.

Andante Espressivo

say, his fond glance meet - ing, "Love, I think on - ly of

pp

thee", E'er ten - der - ly re - peat - ing:

cresc.

"Love, ah, re - mem - ber me!" "For -

cresc.

get - me - not who think but of

f *accelerando*

thee, Love, ah, re - mem - ber me,

pp

Love, ah, re - mem - ber me, For - get - me -

f *rit.*

not whose thought is all of thee! Love, ah, re -

pp *rallentando* *pp accel.*

mem - ber me, re - mem - ber me!"

rit. molto *pp*

That Viennese Waltz

"The Waltz Dream"

Oscar Straus

Tempo di Valse Lento

As once in a fair gar-den fra -
I dreamed in that gar-den rose low -

grant, I dreamed while the two-light shades fell; Came sweet strains on
er'd, Yet now all my dreams had come true; And fair - est of

soft bree - zes va - - grant, Al - lur - ing with rap - tur - ous
blos - soms had flow - er'd, Be - side me, my sweet-heart, were

spell. They ech - o'd a mu - sic en - tran - cing, Part
you. The bright gold - en days Time had ban - ished, Of

joy and part yearn-ing de - sire! ——— They sobbed with a woe grief en -
love and of spring and of joy! ——— We called from the past where they'd

han - cing, They thrilled with love's pas - sion - ate fire! ——— A
van - ished, Of love and of spring and of joy! ——— They

ming - ling of tears and of laugh - - ter, With nev - er a
came on those mel - o - dies steal - - ing, Whose ten - der strains

tone that ring false, ——— All life — and all the here -
nev - er rang false, ——— All love's sweet se - crets re -

af - ter, They breath'd in that Vi-en - nese Waltz. _____
 veal - ing, They breath'd in that Vi-en - nese Waltz. _____

f dim. *p*

more slowly

With breez - es vy - ing, soft as they sigh, Ten - der - ly sigh - ing,
con expression

dream waltz, you die! My love born sor - row ech - oes your sighs,

poco string

Their sweet - ness bor - rows, up - ward to rise! Spring's ar - dent yearn - ing,

p poco string

Joys con-stant flame, Doubt to hope turn-ing, Love is your name,

One more joy cap-tur'd, ere ends the day, One more hour rap-tur'd,

molto

mf

love liv'd in May; One more joy cap-tur'd, ere ends the day,

poco

f

One more hour rap-tur'd, love liv'd in May. I May.

1. *p* 2.

rit.

p

Love's The Tune

"The Waltz Dream"

Oscar Straus

Allegretto

mf

O lay your cheek to mine, my dear, While
The flute a-lone sounds rath-er sad, But

flute and fid-dle ring out clear. The flute trills love pres-tis-si-
with the fid-dle 'tis not bad! Ah love a-lone is ag-o-

mo, ny, The But fid-dle in a-da-gi-o! Yet
love to-geth-er, ec-sta-cy! Lifes

both to-geth-er, don't you see, Are sound-ing love's sweet mel-o-dy! The
sweet-est joy is all un-won, 'Till two hearts sing in u-ni-son: My

fid-dle sighs "I love you so!" So does the plain-tive Pic-co-lo!
heart strings sigh "I love you so!" Let your heart be their Pic-co-lo!

cresc.

a tempo.

Pic-co-lo! Pic-co-lo! tsin, tsin, tsin! Love's the tune both play and win!

mf

Pipe up - bold - ly, 'an - swer true, 'Till with love the heart is thro',

Pic-co-lo! Pic-co-lo! tsin, tsin, tsin! Love's the tune both play to win!

f

Pipe - up - bold - ly an - swer true, 'Til the heart with love is thro'!

cresc.

f

Ballade

L. Herold

Moderato

p

mf

f

Like the ro-seate blush of

morn - ing, Bloom - ing fair the maid was seen. Ev - 'ry charm her mind a -

cresc. *dim.* *Piu animato*

dorn - ing, Of Beau - ty she the cho - sen queen. Six-teen sum-mers scarce-ly

wear - ing, Pure in soul and pure in thought. 'Til a youth of no-ble

bear - ing For his bride this maid-en sought. Now, fair saint in

rit. *mf Tranquillo*

thy blest dwell-ing, Pray that Heav'n our path be - friend Free us in the

sempre p

hour of dan-ger Heav'n-ly guards our lives de-fend.

sempre p



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